

CHICAGO INSTITUTE TO BE LARGER, FINER

**Hutchinson Terrace Addition and
Antiquarian Section Add Fifty
Galleries—Theatre a Feature**

CHICAGO—By the first of October the series of period rooms of the new Hutchinson Terrace addition of the east wing of the Art Institute will be ready for the public and with the antiquarian galleries opened last fall will add more than fifty new galleries to the Institute. To date over \$127,000 has been received toward the project which, when completed, will cost nearly \$1,000,000.

The new wing lies east of Gunsaulus Hall and the Illinois Central tracks, which will be put in a subway, and further east is the Alexander McKinlock memorial court surrounding a sunken garden. Sculpture and fountains will beautify this enclosure which has cost about \$200,000. Four new galleries 25x200 feet surround the sunken garden, and similar courts to the north and the south of the McKinlock memorial are planned.

As it is known that the trustees have been for some months collecting a million-dollar endowment, and ambitious projects are being formulated, some interesting announcements are looked for at the opening of the season in November. At the same time the Association of Arts and Industries, Colonel Pelouze president, is accumulating its fund to pass the \$100,000 mark for the foundation of the School of Industrial Arts which will be associated with the Art Institute. The children's department or Museum will formally open this fall.

In a few weeks there will be opened the Jacobean room, the English Deal room and the French Renaissance room, the gift of Mrs. Emily Crane Chadbourne. The French Regence room, the gift of Mrs. Henry C. Dangler, and the Dutch-Frisian room, the gift of the Hubbard heirs, will be open in a few weeks. Chinese, Korean, Japanese, Gothic, Colonial and other historic rooms are planned, according to the Art Institute Report.

The open spaces of Grant Park give the Art Institute an unobstructed view of Lake Michigan to the east. With the electrification of the Illinois Central Railroad and the lowering of the tracks, its smoke and noise will be eliminated. The absence of smoke will permit the planting and growth of trees and shrubs and garden courts at the east. The vitiated atmosphere hitherto killed the elms and shrubs next Michigan Boulevard.

Ground has been broken for Goodman Hall, a theatre seating over 2,000, and to be connected with the north wing of the Institute on the Michigan Boulevard front. It will cost not less than \$250,000 and is the gift of Mr. and Mrs. William Owen Goodman in memory of their son, Kenneth Sawyer Goodman. Mr. Goodman is a trustee of the Institute.

Competitions in the Fine Arts Announced for Olympic Games

In connection with the International Olympiad to be held in Paris from May 15 to July 27 next year, there will also be international competition in the various branches of the fine arts. It will include contests in architecture, literature, music, painting and sculpture, open to all nations participating in the Olympic Games, each department having its separate jury and awards, the entire Artistic Section headed by M. le Marquis de Polignac, President de la Commission des Arts et Relations Exterieures, 30 rue de Grammont, Paris.

The jury on painting includes Sargent, Brangwyn, Zuloaga, Tito, Simon, Lavery, Fougita, (Japanese), Segonzac, Besnard, Maurice Denis, Leonce Bénédite and Arsene Alexandre. On the jury of sculpture are MacMonnies, Andrew O'Connor, Bourdelle, Bartolomé, Bistolfi, Maillol and Landowski. The awards will consist of medals and diplomas.

Requests to be inscribed for the contests or exhibition should be sent to the French Olympic Committee, 30 rue de Grammont, Paris, before the 15th of December, 1923. They must be accompanied with a list of the works, their dimensions and all indications required by the Commission de Arts et Relations Exterieures.

M. André Menabrea, secretary of the art and foreign relations committee of the Olympiad, at the address given above, will send copies of the rules, on request.

Collector Acquires a Helen Turner



"SUMMER"

By HELEN M. TURNER, N. A.

Courtesy of Grand Central Galleries

This painting, by one of the women members of the National Academy, was recently acquired by a prominent collector from the Grand Central Galleries.

DAVIES, ILL, IS SENT TO A MILD CLIMATE

Resides in the Azores at the Command of His Physician—Suffers from a Stomach Disorder

Arthur B. Davies has been sent to the Azores by his physician, who told him that he needed a complete rest in a mild climate. Mr. Davies sailed on the last Saturday in July for Paris, and proceeded thence immediately to a villa on an Azorian hillside.

Ever since the beginning of last spring he has suffered from stomach trouble and his condition grew steadily worse until an indefinite rest in an equable climate was regarded as imperative. He will lead an outdoor life, eat simple foods and drink the invigorating wines to be had in the Azores and will probably not attempt to paint any pictures while there.

The award to Mr. Davies of the first prize at the last International show at the Carnegie Institute for his imaginative landscape, "Afterthoughts of Earth," was the crowning triumph of his career. His winning of the first W. A. Clark prize and the Corcoran gold medal in Washington in 1916 was another notable achievement. He is represented in the Metropolitan Museum, the Chicago Art Institute, the Brooklyn Museum and other public galleries.

Death of Charles P. Pettus Enriches University with Art

ST. LOUIS—By the death of Charles Parsons Pettus, financier, and treasurer of the board of control of the City Art Museum, who was fatally injured in falling from a horse at Ligonier, Pa., Washington University comes into possession of one of the finest private art collections in St. Louis. The collection was assembled by the late Charles Parsons, an uncle of Mr. Pettus. It was left to his nephew for his life, at his death to be delivered to the university.

The collection contains eighty oil paintings and about 360 art objects. A fund of \$75,000 was set aside by Mr. Parsons, the income to be expended for the care of the collection and additions to it. Mr. Pettus added seven paintings.

Noteworthy paintings in the collection are: Corot, "Path by the Sea"; Diaz, "Wood Interior"; Dupré, "The River"; Jacque, "Landscape with Sheep"; Cazin, "Path on the Cliffs"; Harpignies, "Landscape"; Lhermitte, "The Harvest Field"; Breton, "Monday"; Bonnat, "Peasant Girl"; Calame, "Mountain Landscape"; Jacob Maris, "Town in Holland"; Neuhuys, "Interior"; Israels, "Mother and Children"; Lely, "Lady Frances Hales"; portraits by Reynolds, Raeburn, Romney, Hoppner and Laurence; Inness, "New England Village," and Wyant, "Landscape." The art objects include a fine collection of Chinese porcelains and Japanese lacquer.

Antwerp Gets Rubens' "Seneca"

ANTWERP—A painting by Rubens depicting the Roman philosopher Seneca has been acquired by the City of Antwerp, where Rubens lived three centuries ago. The price was \$7,000.

CANADIAN ACADEMY MIFFED AT LONDON

Not to Participate in the British Empire Exhibition for 1924—Denied Right to Name Jurors

MONTREAL—At the semi-annual meeting of the council of the Royal Canadian Academy a discussion took place as to the British Empire exhibition to be held in London from April to September, 1924. The Canadian government had placed the matter of selection of pictures in the hands of the trustees of the National Gallery, who issued a circular to the effect that works of art were to be sent to the National Gallery from Oct. 1 to 15, when they would be submitted to a jury composed of the trustees and director of the gallery, assisted by a committee of representative artists.

The Academy officials feeling that they should have some say in appointing this jury of artists, made such request to the trustees, but were denied this right. Cooperation with the Academy having not been sought for, and being actually refused, the academy resents the treatment, and has decided to withhold participation in the sending of works to the exhibition. —A. D. P.

Chinese Paintings and Other Notable Works for Metropolitan

The Metropolitan Museum of Art announces recent notable acquisitions. These include three Chinese paintings, a group of seventeen early Greek vases, a portrait of Mrs. John Church Cruger by G. P. A. Healy, a portrait of Ann Rankin by Waldo and Jewett, "The Falconer" by Fromentin, "A Market Scene" by Pettenkoven and "The Florentine Poet" by Cabanel. It has also acquired by purchase "A Miracle of St. Dominic" attributed to Alessio Baldovinetti and a "Portrait of a Lady with Setter Dog" by Thomas Eakins.

Only one of the Chinese paintings is on exhibition as yet, this being a scroll by Chao Meng-fu, a gift from Lewis Cass Ledyard and previously shown in the exhibition held in the Museum in March and April. The other two are "Travelers," attributed to Chao Kan, and a "Dragon," probably by Mi ju jen, although ascribed to Chen Yung. Among the Greek vases, two belong to the VIIIth century, B.C., and there are five excellent examples of the potter's art from Corinth. From Joseph Brummer comes as a gift a "proto-Corinthian" lecythus in this group.

The Healy portrait, a bequest from Miss Cornelia Cruger, is an unusually handsome example of his sound painting, the subject being a very charming young woman in a yellow straw poke bonnet and a moire gown, the fabrics being beautifully rendered. As a special feature for the summer months there is an exhibition of Renaissance drawings on view in Gallery 25 drawn from the resources of the Museum and including drawings by Leonardo, Correggio, Guercino, Campagnola, Salvatore Rosa and others.

STOLEN GUIDO RENI SENT BACK BY THIEF

**Taken from Crocker Gallery in
Sacramento, Later Mailed to
a Newspaper in San Francisco**

SACRAMENTO—Fourteen days after it was stolen from the Crocker Art Gallery here, Guido Reni's small panel called "The Entombment of Christ" was mailed to the San Francisco Call on Sept. 8, accompanied by an unsigned note reading: "God has forgiven me. You will find my body in Lake Stow." Insofar as the recovery of the painting is concerned this ends one of the boldest thefts of a picture from a public art gallery on record.

On the morning of Aug. 25, one of the thirty visitors to the Crocker Art Gallery took the picture down from the wall, removed the panel, which is 8 by 10 inches in size, replaced the frame, and decamped, leaving no trace behind. The thief apparently had accomplices for the attendant in charge was called away from the room in which the Reni was hung by the sight of some men smoking in another part of the gallery.

Before the work was returned to the newspaper office through the mail, W. S. Jackson, curator of the Crocker Art Gallery, received a letter from an Oregon town cautioning him to be easy in the treatment of the thief if caught. The handwriting was the same as that on the package containing the picture. Although the police dragged Lake Stow, which is in Golden Gate Park, San Francisco, no trace of a body was found.

The "Entombment of Christ" was one of the finest works in the Crocker Art Gallery, the director of which declared it to be worth "hundreds of thousands of dollars." It was acquired by the late Judge E. B. Crocker, of this city, with many other paintings while he was traveling in Europe with his wife after the close of the Franco-Prussian war. The figure of Christ, almost nude, is being laid in the tomb with a group of half a dozen figures about it, including that of the Virgin Mary. The Crocker Art Gallery has another work by this master, the "Egyptian Magdalene."

Mrs. Hearn Gives Art Objects to Britain in Husband's Memory

LONDON—As a memorial to her husband, Mrs. A. W. Hearn has presented to the British nation a collection of gold and silversmith's work, bronzes, and decorative wood and leatherwork, to be known as the Alfred Williams Hearn gift. Among the objects, all of which were collected by Mrs. Hearn and her husband, are a Spanish monstrance decorated with bosses of enamel from the early XVIth century, an altar cross of silver gilt and rock crystal, a XVth century work from Naples, a silver Elizabethan communion cup, dated 1575, and a bowl of mother-of-pearl with a silver mount and handles, the piece coming from the period of Charles II. Spanish jewels with paintings under crystal and German silver-gift pieces from Nuremberg and Augsburg are also included.

Among the rare bronzes are an English sanctus bell with its iron-mounted beam, dated 1310; a fine bronze measure inscribed "Elizabeth Regina, 1601," and a crozier bearing the name of Archbishop Ricci, of Pisa. There are three unusual caskets from France of the XVth century among the leather and woodwork and Italian XVIth century pilgrim's bottle and powder flasks of Cuir bouilli. It is understood that Mrs. Hearn is to make additions to this gift.

Henner Museum Is Opened

PARIS—The Henner Museum, 43 Avenue de Villiers, bequeathed to the state by the painter's niece, was opened by President Millerand and by Paul Léon, director of fine arts. The collection will not be accessible to the public until October. Family portraits, landscapes with nude figures, and pictures painted in the artist's youth make up the Museum.

Attention of our subscribers is called to an announcement on the editorial page regarding changes of addresses and to the date when THE ART NEWS will begin its regular weekly publication coincident with the opening of the art season of 1923-1924.

TWO FINAL EXHIBITS HELD IN GLOUCESTER

**Ending of Artists' Most Successful
Season These Marked by Shows
of Two Societies—Many Sales**

GLOUCESTER—The season just closing at Gloucester has been the most successful in the history of its art colony. The galleries have been well attended and much interest has been shown by both the artists and the public.

The 300th anniversary of the settlement of old Cape Ann, with its gay festivities, its pageant, and parades, has served to emphasize the importance of Gloucester artists in the general scheme of things. They have aided in planning the floats; they have taken part in the pageant; they have been active in countless ways, from the designing of costumes to the decorating of automobiles.

In the final exhibition at the gallery of the Gloucester Society of Artists, the best yet held there, Eben Comins shows a good portrait of two girls in black with wide white collars. Rosamond L. Smith's "Poet and Pierrot," a large full-length of a man and dog, is a carefully drawn and well-handled composition, the man's scarf being a fine bit of color among the grays and blacks of the picture. William Meyerowitz displays a good nude and a portrait of a girl, and Alice Beach Winter a standing portrait of Nina Coleston.

Other figure paintings of interest are Jean Nutting Oliver's "The Land of Promise," Julius D. Katzeff's "The Old Sea-Dog," Marion Baar Stanfield's portrait sketch of Florence Short and W. Jay Little's charming portrait of a small boy called "Junior."

There are several excellent flower paintings including Jessie E. Baker's dahlias, Harriet K. Lumis' phlox, Maud A. Smith's zinnias and Frances Hudson Storrs' still life. Alice Worthington Ball's "The Red Box" is a fine canvas of still life with flowers and Theresa F. Bernstein's flower piece is full of rich color.

Among the landscapes Milton C. Avery's "Misty Evening" is full of charm and mystery, and Joel J. Levitt's "After the Rain" with its stormy sky is well painted and atmospheric. Other exceptional pictures are Owen C. Smith's sunny "Parker Alley," Carl Rungius' "Afterglow" a view of the harbor from the hill; "Fishing Village, Cape Ann," by Morris Hall Pancoast; "Harbor Sunset" by Oscar Anderson; "Bickford Lane, Rocky Neck," by Annie H. Pemberton; "A Coast Town," by Alice Judson; "The Moors" by Ida G. Hamilton; "Harbor Fog" by Edith Stevens; "Wind Swept" by Lucetta Arnold, full of the spirit of the Moors, and "October Mountains" by Clarence H. Johnson.

The president of the society F. L. Stoddard has a decorative canvas in fine color called "A Garden Party"; L. V. Planckner, "Snow Capped Mountains"; Alexander G. Lupper, "Settlement of Mass. Bay Colony," a picture of a vessel in a stormy sea, and Charles Allen Winter, "Sea Pool." A. Walkowitz sends a group of water colors, fresh and beautiful, done in pure wash on rough paper; Charles H. Hopkinson, two water colors, strong and colorful, and Peter Kilham, three boldly drawn and colored landscapes. There is a group of etchings, by William Meyerowitz, Ellen Day Hale, Gabrielle De V. Clements, Theresa F. Bernstein and Hayley Lever.

The North Shore Arts Association at its August re-hanging added some interesting canvases, among them Tom P. Barnett's "The Old Town"; one of Felicie Waldo Howell's old Salem houses, Morris Hall Pancoast's "Approaching Storm," "Sword Fisherman" by Charles R. Patterson, full of charm and realism, and Harriet Lord's "The Marshes," with its quiet reaches.

In marked contrast to the latter is W. Lester Stevens' lively "Guinea Boats" in bright color. Among the new flower studies is a good canvas by Mary L. Weiss called "The Brass Vase." Joel T. Levitt's "Summer in Gloucester" is bright and sunny, full of life and good painting.

The North Shore Arts Association reports twenty-seven sales, the Gloucester Society of Artists, eleven including several etchings. In addition, the Society of Artists sold fifty small pictures at an auction Aug. 23.

The only exhibition held this season at the Gallery on The Moors, Gloucester, is by Karoly Fülop, who is showing dec-

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orative paintings, studies of rocks and
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tinguished for grace of line and beauty
of color. The decorative paintings are
figure compositions the subjects of which
were inspired by music. Gold and silver
leaf and rich color form the beautiful
patterns that are original in conception.
Most of the work was painted in
Europe last winter.

Fifteenth Annual in Stockbridge

STOCKBRIDGE, Mass.—Forty-six
artists were represented in the two gal-
leries of oils, water colors, sketches and
sculpture comprising the fifteenth annual
exhibition which opened at the Stock-
bridge Casino Aug. 25 and closed Sept. 9.
The affair was made a social event.

Daniel Chester French showed "Spirit
of Life," the head in white marble which
will be a feature of the Spencer Trask
Memorial. His daughter, Margaret
French Cresson, exhibited a portrait re-
lief of Frank Fuller Murdock. Melvina
Hoffman showed "Bill," a hard-working
scrubber of floors, in bronze, and a foun-
tain figure; Nora Bullitt, a plaster statu-
ette, "Youth"; Emily Winthrop, a portrait
bust of her father; Emanuel Rosales,
"Harlequin," and Paolo S. Abbate,
"Nymph and Faun."

Among the portraits was a well-ex-
ecuted painting by Wilfrid G. de Glehn
of Mrs. George Draper. Jean McLane's
picture of a little girl and Lydia Field
Emmett's "The Two Sisters" won much
commendation. Constance Curtis dis-
played "At the Italian Booth," and Ellen
G. Emmet Rand, her portrait of a French
woman, a prize-winning canvas in New
York last autumn. Marie O. Kobb's por-
trait drawings of children, in the smaller
gallery, drew praise.

Notable landscapes were Robert H. Nis-
bet's "Apple Blossoms," Henry W. Par-
ton's "Sunset and Rain," Ben Foster's
"Haunts of the Blackbird," Edmund
Greacen's "Idle Hours," Gardner Symons'
"Evening Sunlight," W. Elmer Schofield's
"The Cliff Farm" and a Pittsfield snow
scene by Bart J. Blommers entitled "A
White Day." Nine landscapes formed a
memorial exhibit to Edward Lind Morse
of New York and Pittsfield. Among them
were "A Stockbridge Meadow" and "A
Windy Day." Mr. Morse was a son of
Samuel F. B. Morse, inventor of the tele-
graph and himself an artist.

Rosina Emmet Sherwood, sister of
Lydia Field Emmet, showed four water-
color landscapes, and Rosina Sherwood,
two portrait sketches. Mrs. Jane de
Glehn exhibited a portrait sketch of Miss
Emily Tuckerman; Margaret Lesley
Bush-Brown, a portrait sketch of Daniel
Chester French, and William Fuller Cur-
tis, two pencil sketches. Lilia Tucker-
man sent a good landscape, "The cali-
fornia Mountains."

Other artists represented included
George Laurence Nelson, Oscar Ander-
son, W. Merritt Post, Elizabeth S. Pitt-
man, Katherine A. McIntyre, Julia E.
Goodman, Edward P. Sperry, Francis
Day, A. Sheldon Pennoyer, Eva Arnold
Watson, Robert Hamilton, Ethel Hamil-
ton, Margaret Fitzhugh Browne, Oliver
Dennett Grover, Carlton C. Fowler, Wal-
ter L. Clark, Chauncey Ryder, Roy
Brown, Arthur Crisp, Anna Duer Irving,
Brown Caldwell, Margaret S. Zimmele,
Leslie Emmet, Ellen Dunlap Hopkins,
Frederick Kost, John F. Carlson, Jane
Peters, Pamela Warrin, Harriett V.
Furness, William L. Carrigan, Alma de
G. Morgan, Walter Gay, Vernon Howe
Bailey, Ernest Watson, William Fuller
Curtis, Frances W. Delehanty, Chester

Beach, Helen Sahler and Frances Bryant
Godwin.

Little Modernism at Rockport

ROCKPORT, Mass.—The art of
Rockport is less touched with Modernism
than that of Gloucester, Provincetown or
Woodstock. As Dorothy Grafty, who
came here to write of the summer show
for the Philadelphia *North American*,
says: "In the presence of such genuine
workers as Yarnall Abbott, Charles S.
Kaelin, Gifford Beal, Aldro T. Hibbard,
W. Lester Stevens, Eric Hudson and the
Paxtons one feels a certain guarantee
that Bohemianism will be held within
bounds."

The third annual includes fine pastels
by Kaelin, exquisite in technique. Ab-
bott's tempera sketches are rich in color
values, Hudson's dock scenes are force-
ful, and Stevens and Hibbard, some
strong oil paintings, the latter's snow
scenes being particularly good. Stevens'
"The Foundry" is vividly colorful but is
held within bounds.

"December," by Morris Hall Pancoast,
a series of Italian etchings by Gabrielle
De V. Clements, dainty, old-fashioned
pencil drawings by Ellen Day Hale, de-
corative tree studies by Alfred Huty, and
water-color wharf scenes by the illustra-
tor, Walter Lauderback, all add variety.
"Tars in Port," a water color by Harri-
son Cady, has won commendation. A
study in china and metal by Elizabeth
Paxton and a portrait of curiously simi-
lar technique by William McG. Paxton
are among the exhibits.

Joseph Birren says that possibly the six
most important canvases at the show are
"The Actress" by Paxton, "West River
Valley" by Hibbard, "Patricia" by Galen
Perrett, "The Foundry" by Stevens,
"Gray Day, Winter" by Harry Leith-
Ross, and "Rockport" by Joseph Birren.

Summer Display at Ogunquit

OGUNKUIT, Maine—The annual
show of the artists of Ogunquit at the
Village Studio, under the auspices of the
Village Studio Guild, aroused great inter-
est among the summer visitors. It
opened Aug. 23, closing Sept. 1. Many
schools of painting were represented, the
Ultra-Modern school being in the mi-
nority.

Charles H. Woodbury was represented
by a group of sketches of the Maine
coast and the open sea. Edward H. Pot-
tast showed two sketches, and two color-
ful pictures by C. K. Chatterton were in
striking contrast to the more somber note
struck by Edward R. Kingsbury's two
canvases. Harmon Neil displayed force-
ful and skilful handling in both oil and
charcoal exhibits. A lovely color scheme
was presented by Helen L. Sorensen's in-
terior, the effect of intermingling twi-
light and lamplight being admirably ex-
ecuted.

A still life by Mary Gray, two colorful
canvases by Ruth Eaton Peabody, one de-
picting a spirited dancing girl, the other
a decorative flower piece; a landscape by
Frank Reed Whiteside and the snow
scene by Charlotte Butler were notable
works. "Inviting Waters," a sunny bath-
ing scene by E. B. Chisholm, and Eliza-
beth Sawtelle's charming renditions of
reflections in a woody pool added much
to the exhibit. Etchings of unusual merit
were shown by Elizabeth Telling and Lil-
lian P. Bain.

Among other exhibitors were Mary S.
L. Myers, Eleanor Hurd, Alberta Cle-
land, Leon Bonnet, Alice R. Comins,
Alice M. Hilliard, H. Vance Swope, Car-
oline W. Pitkin, Alice Willoughby, Mar-
garet Lukens, Susan M. Ketcham, Joseph-
ine Pitkin Newton, E. Maxwell Heath,
Elizabeth Burgess, Amy W. Cabot,
Susan W. Barry, Scott McNutt, Gordon
Grant, Elinor Earle, Grace Morrill Caro-
lyn Mase, Elizabeth Sherington, Louise
M. Guignox, Blake Clark, Marie Roelker,
Eleanor Colburn, J. Linda Corne.

Duxbury Show Awards Prizes

DUXBURY, Mass.—The first prize,
for the best picture shown at the Dux-
bury Art Association's sixth annual sum-
mer show, was awarded to William Pax-
ton; the second, a purchase prize for the
best sketch, went to Everett Warner, and
the third, by popular vote, was given to
Marjorie Conant. The jury consisted of
Gertrude Fiske, Philip Hale and Leslie P.
Thompson.

Miss Fiske sent her "Captain," which

was shown at Newport last year, as was
Arthur Spear's "Flame at Sunset." Among
the Duxbury artists represented
is Charles Bittering, president of the Art
Association. Other artists represented
were Waldo Kennard, Margaret Fitz-
hugh Browne, Frank W. Benson,
Charles H. Woodbury, Charles Hopkin-
son, Elizabeth O. Paxton, Mary Gray,
Howard Smith and John Sharman.

Eddy and Chase Exhibit

NANTUCKET, Mass.—Henry S.
Eddy, who was one of the recruits to the
Nantucket art colony during the summer,
held an exhibition in his studio at the
end of the season consisting entirely of
his Nantucket impressions. This unity of
subject matter resulted in agreeable har-
mony rather than monotony. Shingled
houses and winding streets formed the
natural complement on an island outpost
for pictures of the water front and digni-
fied schooners or sturdy fishing boats.

"Earliest April" by Guy Wiggins and
"Main Street, Nantucket," by Henry S.
Eddy were purchased from the Nantucket
art exhibition by a New York collector.

Frank Swift Chase held an exhibition
of paintings of Nantucket and Wood-
stock in a Nantucket studio toward the
end of August. The former, which were
fresh in color without being vivid, pos-
sessed an intimate quality which came
partly from their moderate dimensions.
Much to their credit was the fact that they

[Continued on page 3]

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TWO FINAL EXHIBITS HELD IN GLOUCESTER

[Continued from page 2]
dealt with "picturesque New England" with refreshing restraint.

The more important part of Mr. Chase's exhibition consisted of his Woodstock pictures, which included all of his larger landscapes of a more ambitious character. Two of his finest works were winter scenes with trees that still retained a few rusty leaves showing through the falling snow. A wood interior in summer made a pleasing contrast of subject with these and as a group the three gave an impression of suavity and assurance that were decidedly in their favor.

Varied Show at Marblehead

MARBLEHEAD, Mass.—Artists in Marblehead expect soon to form an association. They held an exhibition at Marblehead Neck Hall Aug. 28 to Sept. 1. The private view and tea on the first day attracted many visitors. Among the exhibitors were Orlando Rouland, who sent several portraits; M. Bradish Titcomb, landscapes; George H. Broadhead, wood interiors; Gertrude Whiting McKim, portraits, and Caroline Briggs, Mary Hibbard, Grace Chamberlain, H. T. Keasbey, Helen D. Rolfe and Philip von Saltz. Marblehead sketches and landscapes; Mignonne Ryther, a group of her carved frames, and Sylvia Conant, reliefs.

Eastport Attracts Many Artists

EASTPORT, Maine—For some years the most northeasterly town on the coast of Maine and the first American city the sun shines on, has been attracting artists, not only to its own immediate beauties, but as a distributing point, as it were, for Grand Manan, Campobello, Meddybemps, Machias and the picturesque islands along the St. Croix River.

William Starkweather, Sander Bernath, Knower Mills, Karl Larsson, Lloyd Coe, C. Hofdrup, Herbert E. Noble, Georgia Leaycraft, George Pearce Ennis and Mrs. Larsson have made Eastport their summer sketching grounds, while Frank A. Brown, William Wyatt, Wesley Griffin, Miss Mabel Cohen, Miss Larned and others prefer the storm-swept coast of Grand Manan.

Dr. Winslade, the leading Baptist minister, finds recreation in painting and collecting, having some characteristic coast scenes in his native Devonshire to his credit. He has assembled the most important groups of paintings in this part of Maine, among which are examples by Cullen Yates, Paul Cornoyer, Ennis, Starkweather, Bernath and Larsson, while his collection of hook rugs, old clocks and Colonial furniture is noteworthy.

The townspeople have been much impressed by the increasing visits of artists and several interesting exhibitions have been held in the Public Library featuring Cullen Yates, Ennis, Starkweather, Bernath and others, some of the works finding purchasers among the citizens of Eastport. —G. Frank Miller.

Art in a Department Store

SALEM, Mass.—The Gloucester Society of Artists gave an exhibition at the

leading department store here. Charles S. Hopkinson was represented by four water colors, Eben Comins by a portrait of an aviator and Alice Worthington Ball by a still life. Others whose works were shown included Alice G. Locke, Oscar Anderson, Theresa Bernstein, Alice Beach Winter, Yarnall Abbott, William Meyerowitz, William Jay Little, Louise Upton Brumback, Nellie Louise Thompson and Leonard Craske.

Rockland Colony Exhibits

ROCKLAND, Maine—In the Rockland public library a summer exhibition was held. The exhibitors included Charles Copeland, Dorothea Litzinger, Charles Dana Gibson, Maurice Dav. Katherine Turner, Marian MacIntosh, Alethea Platt, Cora Brooks, Arrah Lee Brennan, Helen McCarthy and Gluyas Williams, cartoonist. Among the local artists were W. S. Barrett, Abbie Kirkpatrick and William P. Burpee.

Three Painters at Islesford

ISLESFORD, Maine—Charles Edwin Kinkead, Harold B. Warren and C. Scott White held their fifth annual exhibition of small landscapes in the studio by the landing. The exhibit continued until Sept. 1.

Burliuk's Japan Pictures

Shown for Aid of Japanese

An art exhibition for the benefit of the sufferers from the earthquake in Japan is being held at the Art Center, 65 East 56th St. It was opened with a reception on Wednesday afternoon and will continue through Saturday, Sept. 22. Seventy paintings by David Burliuk, a Russian artist, are shown. Mr. Burliuk is a member of the Petrograd Academy and of the Nikakay Society of Tokio, and spent more than two years in Japan. Several of the paintings were exhibited recently in the Brooklyn Museum.

In Japan, Mr. Burliuk, who is known as the father of Russian Futurism, painted pictures of historic monuments and spots which have been destroyed. Among the paintings shown are several of the islands of Osima and Bonin, which were engulfed. Mr. Burliuk is the only European painter who ever visited these islands. Another painting, "Yokohama Beneath the Ocean's Claw," shown last winter at the Brooklyn Museum and in the current exhibition, is called by Dr. Christian Brinton a prophecy in paint. Besides the landscapes, there are figure paintings and portraits including one of Princess Kyoto, who lost her life in the disaster.

The firm of Yamanaka has contributed hangings of old Japanese brocades.

Sidney E. Dickinson to Exhibit

Sidney E. Dickinson will hold his first one-man show in New York at the Milch Galleries for three weeks beginning Oct. 1. Fifteen to twenty paintings will comprise the exhibit. Mr. Dickinson is represented by a self-portrait in the Corcoran Gallery, Washington, and by pictures in the Chicago Art Institute and the City Art Museum, St. Louis. He has won prizes at the National Academy and at the Pennsylvania Academy.

AURORA BUYS MANY WORKS AT BIG SHOW

Purchases Paintings and Bronzes by Noted Artists at Exhibit Held by Grand Central Galleries

AURORA, Ill.—Again Aurora has demonstrated that its leading citizens are genuine patrons of art. In the course of the nine-day exhibition of paintings and sculpture at the annual Central States Exposition, from Aug. 17 to 25, twenty works of art were sold, including paintings and bronzes by these artists: Mario Korbel, Edward McCartan, Edith Barretto Parsons, Hobart Nichols, Harriet W. Frishmuth, Charles H. Davis, John F. Carlson, F. Ballard Williams, John Gregory and George Elmer Browne.

The entire display of art was under the direction of the Grand Central Galleries of New York, of the department of paintings in which Erwin S. Barrie is manager. Mr. Barrie was made director general of the fine arts department of the exposition as he was last year, when he was manager of a Chicago gallery. The Grand Central staff was in attendance throughout the exposition, aiding in the arrangement of the works and in the sales. W. Frank Purdy, head of the sculpture department, and W. Wesley Wiseman, Mr. Barrie's assistant, were the other staff members.

"This year's summer exhibition more than doubled last year's results," said Mr. Barrie, "and the Grand Central Galleries have been invited to bring an important exhibition in Aurora in November and they feel great confidence that their results will be very large indeed. Aurora, with a population of less than 50,000, buys more fine paintings per capita than any other city in the United States, and I believe that the same interest which has been aroused in Aurora can be also aroused in other American cities. The people of Aurora hold an interstate fair annually, and they believe that art is a big drawing card. They sent us a check for several thousand dollars in advance and invited us to bring them the best show possible. We took them 215 paintings and fine bronzes, which constituted as fine an exhibition of living men as has ever been taken out from New York city. The railroad and express officials placed a private express car within a few feet of the elevator which leads to our galleries, and thus saved us cartage across the city.

"Our 'Covered Wagon Crusade' as it has been called was installed near the Aurora race track and opposite the swimming pool and immediately adjoining the exhibition of prize cattle and swine. Ten large galleries were filled with the paintings and sculpture, and we worked for four days and nights because we felt that it was just as worth while to have every picture correctly hung and lighted in Aurora as it is in our own galleries in New York. The unusual advantages of location and transportation and business organization enjoyed by the Grand Central Galleries will make it possible to send similar exhibitions throughout the United States."

Following is a list of the artists represented at Aurora, in addition to those mentioned:

Wayman Adams, Karl Anderson, Cecilia Beaux, Frank W. Benson, Murray P. Bewley, Edwin H. Blashfield, E. L. Blunnen-schein, Max Bohm, Hugh Breckenridge, R. Sloan Bredin, Putnam Brinley, Roy Brown, Karl A. Buehr, Charles Chapman, William Baxter Closson, E. Irving Couse, Elliott Dain-erfield, Paul Dougherty, Charles Warren Eaton, Anna Fisher, John F. Folinsbee, Ben Foster, Frederick C. Friesecke, Maurice From-les, Daniel Garber, Lillian Genth, Edmund Greacen, Frederic M. Grant, Albert Groll, Oliver Dennett Grover, George H. Hallowell, Birge Harrison, Charles W. Hawthorne, Victor Higgins, Felicie Waldo Howell, Ernest I. Ipsen, Wilson Irvine, John C. Johansen, Francis C. Jones, H. Bolton Jones, Paul King, Carl Kraft, Jean McLane, Jerome Myers, H. Dudley Murphy, G. Glenn Newell, John Noble, Ivan Olinisky, Henry W. Parton, Joseph Pen-nell, Van Dearing Perrine, Edward Potthast, Louis Ritman, Henry R. Rittenberg, Julius Rolshaven, Chauncey F. Ryder, Eugene Sav-age, W. Elmer Schofield, John Sloan, Henry B. Snell, Gardner Symons, Leslie P. Thomp-son, Helen Turner, Walter Ufer, Harry A. Vincent, Douglas Volk, Edward C. Volkert, Horatio Walker, Harry W. Watrous, Fred-erick J. Waugh, Guy Wiggins, Charles H. Woodbury, Cullen Yates, Charles M. Young,

Henry O. Tanner, Alton S. Clark, Robert W. Chanler, Charles Hopkinson, Lillian W. Hale, Leopold Seyffert, Louis C. Tiffany, Wil-liam Wendt, Irving K. Wiles, Albert Sterner, Philip L. Hale, John E. Costigan, Frederick MacMonnies, Renée Prahar, Janet Scudder, Bessie Potter Vonnoh, Robert I. Aitken, Ches-ter Beach, Edward Berge, Gutzon Borglum, Cyrus Dallin, Daniel C. French, James E. Fraser, Laura G. Fraser, Malvina Hoffman, Anna Vaughn Hyatt, Paul Jennewein and Evelyn L. Batchelder.

No prizes or honorable mention were awarded and there was no jury, all the exhibits being invited.

Other Grand Central Sales

Six paintings, two water colors and sixteen bronzes have been sold in the Grand Central Galleries since Sept. 1. The canvases include "Levee" by Freder-ic M. Grant, "Cattle" by Edward C. Volkert, "Gray Day" and "Sunny Lane" by Charles H. Davis, "Eleanor" by Charles W. Hawthorne, and "In Arcady" by F. Ballard Williams. The water colors were "Through the Wil-lows" and "Boiling the Kettle" by Frank W. Benson.

Of the sculptures sold, six were by Harriet W. Frishmuth including four copies of "Speed," and "The Vine," and "Diana and Irish Wolfhound" that Miss Frishmuth modeled in collaboration with M. Illiva. Other sales were Edward McCartan's "Girl and Turtle" and "Violet," the head of Lincoln and the "Ruskin" by Gutzon Borglum, "Roose-velt" and "Snuff" by Laura Gardin Fraser, "Allegretto" by Bessie Potter Vonnoh, "Stalking Lioness" by Anna Hyatt Huntington, and a fountain group and "Iris" by Mario Korbel.

Color Prints by Louis Icart

Show Idle, Pretty Young Woman

Louis Icart's twenty-four color prints that are on exhibition at the Brown-Robertson Galleries through Sept. 22 are devoted in subject to very pretty young women idling their days away in forms of pleasure suggesting the ex-tremes of boredom. One throws her-self "Into the Cushions" of a large divan, another stands outdoors watching two "Blue Butterflies," one plays with "Puppets" while another looks on from the same silken divan, and another pair of these do-nothing ladies watch a mon-key playing with "La mule rose." The most serious moment in their lives is when the spread-out cards of "The For-tune Teller" convey some impression of tragic forebodings, while the only de-parture from this seraglio-like atmo-sphere is in the vigorous young creature playing tennis with more force than form. Mr. Icart knows his medium and uses it very effectively. But his devo-tion to mere prettiness in subject and sentiment minimizes his understanding of color, line and mass.

Artists Exhibit in a Theatre

With the opening of the season at the Greenwich Village Theatre there has been arranged in the lounge an exhibition of water colors by Thomas Hunt, Mrs. Hunt, Otto Rothenthal, a Hungarian painter whose work is new to this coun-try, and John Decker. Bobby Edwards is represented by linoleum blocks and Emil Siebern with a few sculptures.

The pictures by Hunt were painted in the course of the artist's recent trip to Italy. Unhackneyed and fresh both in point of view and treatment, they re-veal the strong decorative feeling of the artist. Among the twenty or more pic-tures there are three views of Capri that are delightful in arrangement and color. The rich decorative value of floral and architectural forms are fully grasped and are handled with strength and delicacy. The Venetian views are certainly uncon-ventional and suggest the Oriental Venice rather than the city usually portrayed.

London Art Dealers Move

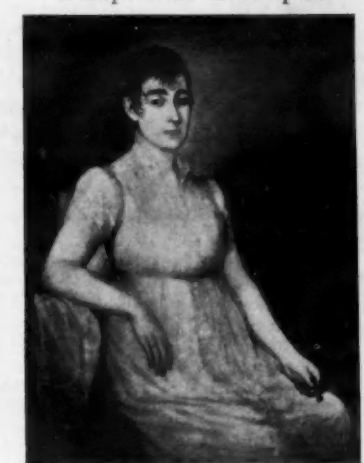
LONDON—Messrs. Bluett and Sons, who are well known as specialists in the finest types of Chinese porcelain, have removed from 377 Oxford St., W. to more extensive premises at 48 Davies St., Brook St., W.

Statue to Bonnat Unveiled

BAYONNE—The statue to Leon Bon-nat was unveiled here in the presence of Léon Bérard, minister of public instruc-tion. The sculptor, M. Segoffin, was among those present.

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DUVEEN PURCHASES REYNOLDS PICTURES

"The Young Fortune Teller" and
Portrait of Lady Crosbie Bought
from Glenconner Coming Here

Two more distinguished paintings by Sir Joshua Reynolds are coming to New York. "The Young Fortune Teller" and the "Portrait of Lady Crosbie" were sold by Lord Glenconner to Arthur Ruck of 4 Berkeley St., W. 1. Mr. Ruck negotiated the sale for Sir Joseph Duveen, of Duveen Brothers. "The Young Fortune Teller" is one of the most famous child pictures of the British school and is, in addition to this a double portrait of Lady Charlotte and Lord Henry Spencer at the age of six and five years respectively. The little girl in a gypsy dress is represented as telling the fortune of her brother, who wears a Van Dyck costume.

The picture was painted in 1775 and was first exhibited at the Royal Academy in that year as "A Portrait of a Young Nobleman and His Sister." It was purchased in 1780 by the third Duke of Marlborough for £136, 10 shillings, and remained in the Marlborough collection until 1884 when it was bought by the late Sir Charles Tennant. It is 56 inches high and 45 wide.

The portrait of Lady Crosbie, who was Miss Diana Sackville at the time Sir Joshua painted her in 1777, is regarded by British critics as one of the three finest portraits from Reynolds' brush, being grouped with the "Mrs. Siddons" and the "Nelly O'Brien." The subject is shown in full length in a garden background, leaning slightly forward as she lifts her beflounced skirt with her right hand. It was first exhibited at the Royal Academy in 1779 as "A Lady, Whole Length." Lord Crosbie bought the portrait two months before he married Miss Sackville, paying £78, 15 shillings. It remained in the possession of the Crosbie family until 1863 when it was sold to Sir Charles Tennant. The painting is 93 inches high and 58 wide.

In his will Sir Charles Tennant bequeathed these two canvases to his grandson, the Hon. Christopher Grey Tennant, now Lord Glenconner. No announcement was made by Duveen Brothers, as to price, but it is definitely known that the pictures are to come to New York and that the sums paid establish a new record.

Other pictures have left the Glenconner collections besides these two portraits. One of them is that superb group by Hoppner of the "Sisters," the two young and lovely daughters, Amelia and Marianne, of the sixth baronet, Sir Thomas Frankland.

Dates Set for Large New York Shows for Season of 1923-24

In the Fine Arts Building the season of 1923-1924 will open on Oct. 16 with the exhibition of the National Association of Women Painters and Sculptors, the show continuing until Oct. 30. The winter exhibition of the National Academy of Design will open on Nov. 17 and close on Dec. 16, this to be followed by the first exhibition in the Fine Arts Building of the work of the students of the National Academy of Design, the show to continue for five days from Dec. 18.

On Dec. 26 will open the annual exhibition of the American Water Color Society and the New York Water Color Club combined, this to continue until Jan. 15, 1924. The Architectural League's annual exhibition will be on view from Jan. 17 to March 4 and the ninety-ninth annual exhibition of the National Academy of Design will open March 6 and close April 20.

The exhibition season at the Salmagundi Club of the regular shows of the club will open with the black-and-white and sanguine show on Nov. 22, continuing until Nov. 22. The thumb-box show will be held Nov. 30 to Dec. 22; the annual auction sale show, from Jan. 25 to Feb. 8; the oil exhibition from Feb. 29 to March 26, and the water color show from April 5 to 24.

The thirty-third annual exhibition of the National Association of Women Painters and Sculptors will be held in the galleries of the American Fine Arts Society, 215 W. 57th St., from Oct. 16 to 30. The jury of awards is composed of Camelia Whitehurst, chairman; Ruth Anderson, Cecilia Beaux, Constance Curtis, Harriet Frishmuth, Isabel Kimball, Edith Magonigle, Elsie Dodge Pattee, Agnes Richmond and Bessie Potter Vonnob.

Expert Calls Hahn 'Ferrenniere' a Copy

Bernard Berenson, Authority on
Italian Art, Goes to Paris from
Florence to Testify for Duveen

PARIS—In order that it might be legally placed before the Supreme Court of the state of New York, testimony was heard before the American Consul General, Alexander M. Thackera, here on Sept. 4 regarding the authenticity of the painting "La Belle Ferrenniere" in the suit of Mrs. Andrée Hahn, of Kansas City, against Sir Joseph Duveen. Bernard Berenson, expert on Italian art, came here from Florence to testify and declared that the work of the same name in the Louvre was a genuine Leonardo da Vinci while the picture owned by Mrs. Hahn was "a copy."

Mr. Berenson stated that he had known the Louvre painting for forty years and that although some years ago he had doubted its authenticity he had now changed his mind and he was certain that it was the work of Leonardo and felt equally sure the Hahn picture was not genuine. He was most categorical in his opinion that the Hahn painting was a mere copy which might have been made directly from the original or from another copy.

He attributed it to some artist of the French school who probably painted it about 1775 while the original must have been painted about 1485. He mentioned the weak mouth and dull eyes, the dark, opaque shadows and the smoothness and oiliness of the texture in the Hahn picture as characteristics which convinced him the painting was not authentic. And he added: "The copy has nothing like the vitality in Leonardo's work; the eyes lack Leonardo's sparkle."

Cracks in the varnish he testified were characteristic of French paintings and did not occur in Italian pictures before 1515, when Leonardo was already fifty years old, and it was unlikely that he changed his method at that age. The treatment of the hair was different, he said. He also called attention to the fact that in the Louvre painting there was a parapet which was absent from the Hahn picture. During his cross-examination by Mrs. Hahn's attorney Mr. Berenson said that the authenticity of the Louvre picture had been questioned by other experts and that its genuineness was not admitted by everybody.

Rembrandt's Picture of His Son to Be Shown at Higgs Gallery

Rembrandt's portrait of his son Titus, painted about 1658-1659, is to be shown in the gallery of P. Jackson Higgs this fall with a little group of masterpieces sent to this country by the Bachstiz Gallery of The Hague, of which Mr. Higgs is the American representative.

The Rembrandt was acquired by K. W. Bachstiz from the collection of Dr. K. Lanz of Mannheim, Germany, about six months ago but it took four months to get the consent of the German authorities to take it out of the country. Mr. Bachstiz showed the picture for two weeks in the State Museum at The Hague. It is understood that the Bachstiz Gallery paid a sum in excess of \$100,000 for it.

This is the third important Rembrandt that has come to the United States through the Bachstiz Gallery. The two previous ones were the "Descent from the Cross," now in the Widener collection, and the "Portrait of an Old Woman" from the Gans collection bought by a New York collector whose identity has not been revealed. The Titus portrait shows him as he looked ten years before his death, which occurred in 1668, looking downward with a grave expression and with his hands clasped. The figure is half-length. The size of the painting is 33½ inches by 26½ inches.

American Art for Roman Exhibit to Be Shown at Grand Central

The committee in charge of the American section at the coming second Roman Biennial Exposition of Fine Arts elected officers and directors. Frederic E. Triebel, high commissioner of the American Committee, was chosen president, W. Franklyn Paris, secretary, and George Grey Barnard, treasurer. The directors are the officers and Frederic Dielman and Joseph Pennell.

Arrangements are being made for the assembling of all the art submitted for the Roman exposition for exhibition in the galleries of the Painters and Sculptors' Gallery Association in the Grand Central Terminal.

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STUDIO NOTES

Lorado Taft spent the summer abroad. In London he lectured for three mornings at the British museum on the Elgin marbles.

Edwin H. Blashfield arrived from Europe on the Belgenland on Sept. 1 after a tour of several months on the Continent.

Carle J. Blenner visited Munich, Vienna and several Italian cities in the course of his summer travels.

George Grey Barnard's sculpture group, "Adam and Eve" on which he has been working for the past three years, was shown privately at Mr. Barnard's marble working studio, Fort Washington Ave. and 194th St., on the afternoons of Sept. 3 to 9. The work is to be placed on the estate of John D. Rockefeller at Pocantico Hills, N. Y.

A portrait of Commodore Matthew Fontaine Maury, the "pathfinder of the seas," for the Naval Academy at Annapolis, by Miss E. Sophonisba Hergesheimer will be presented to the academy, of which he is called the father, in November. The United Daughters of the Confederacy are the donors of the portrait.

Roy MacNichol showed modern painted screens and panels in the lounge and card rooms of the Nassau Hotel, Long Beach, L. I., in August and until Sept. 3.

George Raab, painter, sculptor and teacher, is the new director of the Springfield (Ill.) Art Association. He was formerly curator of the Layton Gallery, Milwaukee.

Ivan Summers exhibited landscapes in the latter part of August at the Carlson School of Landscape painting in Woodstock.

Zella de Milhau showed etchings at Suval's Galleries, Southampton, during August.

James R. Ryan has returned to his studio in New York after being abroad a year. In Paris he studied at the Academie Colorazzi. He has brought back some paintings of Southern France.

Antonio Saleme has been commissioned to execute the medal, to be struck in gold, silver and bronze, of the American Relief administration which has been doing such fine work in the famine-stricken countries of Europe. Mr. Saleme is also busy on the bust of the French composer, Edgar Varese.

Flora Buccini will return to her studio, 88 Central Park West, Oct. 1 from Lyme.

Susan Ricker Knox gave an exhibition at the Marshall House, York Harbor, Maine, of her recent paintings. Her pictures were hung as decorations throughout the first floor of the hotel. "The Ledge" by this artist was recently sold to a New York collector.

Margaret Redmond recently exhibited stained and leaded glass in Dublin, N. H. She will return to her studio at 12 Lime St., Boston, early in November.

Mrs. Richardson Cherry has returned from New York to Houston, Texas. On Oct. 1 she will go to California to paint for one year. Her address will be 10 Laughlin Park, East Hollywood.

Mrs. Caroline Van H. Bean's permanent home is now Westport, Conn. This winter she will exhibit at the Milch Galleries pictures that she has been painting for the past two winters at Palm Beach, Fla.

Evelyn Enola Rockwell has taken a studio at 40 Deepdene Road, Forest Hill, Long Island. She has recently executed pastel portraits of prominent persons.

Dr. R. M. Riefstahl, of the Anderson Galleries, will deliver a course of lectures on historic textile fabrics, tapestries and Oriental rugs at the School of Fine Arts of the New York University, during the college terms of 1923-1924.

Evangelos Joannidis, Greek portraitist, who has located in New York, has taken a studio at 55 West 95th St. He is planning an exhibition at a down-town gallery.

Frank A. Brown is leaving his studio in Machuasport, Maine, and sailing for France this month.

Allan Clark has sailed for Siam to make studies of native dancers for sculptural works.

Thomas Watson Ball presented to the Red Cross chapter of Lyme, Conn., one of his Japanese paintings as a contribution to the relief fund and at a public

meeting of the chapter it was sold at auction for \$90.

Eric Hudson has sailed for Europe where he expects to spend a year.

James Britton has taken a studio at 150 West 54th St.

Lucile Howard, who spent the summer in Italy, sailed for home on Sept. 14.

Morris Hall Pancoast sold twenty-three pictures this season at Gloucester.

Helen Drew, who has been spending the summer at Boothbay Harbor, has returned to her home at Orlando, Fla.

Contracts for sculptures amounting to \$145,000 for the state capitol at Jefferson City, Mo., have been let by the Capitol Decorations Commission to Adolph A. Weinman, Robert Aitken and Sherry Fry, of New York.

Edward Berge, sculptor, has received at his studio in Baltimore a commission for a large bronze fountain for a garden in Honolulu. The subject will be a child and ducklings.

Carl N. Wernitz, of the Chicago Academy of Fine Arts, is exhibiting a book of sketches which he made in Cambodia and the Orient.

Clifford H. Phillips has been exhibiting in Provincetown charcoal drawings of various street scenes, dock subjects, and landscapes.

Robert E. Ball has purchased a home and studio at Provincetown which he is remodeling. He recently completed his murals for the Missouri State Capitol.

Donald Witherstein, of Peoria, Ill., and Miss Margaret Browne, the latter a cousin of George Elmer Browne, were married in New York on Aug. 8. Both were members of Browne's class, which traveled in Spain and France. They are spending their honeymoon in Provincetown.

Robert Vonnob gave a reception at his studio, "Pleasant Valley," Lyme, on Sunday afternoon, July 8, to Lieutenant Governor Hiram Bingham of Connecticut. About 200 artists and their friends were present. Mr. Bingham has been an aviator and an explorer and has traveled widely. Mr. Vonnob has recently completed two portraits of him, one for the State House of Connecticut.

Helen Watson Phelps painted in Boothbay Harbor for the summer. On her return, she will occupy her new studio at Harperly Hall, 1 West 64th St.

Caroline M. Bell is taking a trip to Alaska by way of the Canadian Rockies.

The Department of Graphic Arts of the Smithsonian Institution has just acquired four representative prints by Frederick K. Detwiler. They include both foreign and American subjects. Mr. Detwiler has made several water colors of the derelict rum runners of Long Island.

Richard L. Marwede, painter and engraver, was married to Miss Paula Pardee, of Fort Wadsworth, Staten Island, on July 10. Mr. Marwede is a member of the Allied Artists of America.

Charles Dana Gibson has received membership in the Legion of Honor from the French government and the Order of the Crown of Belgium has been bestowed on him by King Albert, both in recognition of Mr. Gibson's work in making posters in the World War.

Keppels to Move to 59th St.

Frederick Keppel & Co., of 4 East 39th St., are to join the Fifty-seventh St. list of art dealers, having purchased the building at 16 East 57th St., adjoining the new Knoedler Galleries in course of erection. The Keppels have been in their present Thirty-ninth St. establishment since 1905. They will occupy the entire building in East 57th St. which is being altered to suit their purposes.

How Many Art Collectors Here?

The Master Institute of United Arts, New York, is endeavoring to learn the approximate number of art collectors in the United States. An investigation to this end, it is announced, "will prove a valuable guide and stimulus to the growth of art in America. The Master Institute of United Arts will offer assistance to anyone undertaking this worthy investigation."

Edouard Jonas

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FINDS CRETAN ART OF 3,500 YEARS AGO

Sir Arthur Evans Describes Frescoes Found at Knossos—XIIth Century Art Bared in Moscow

LONDON—Sir Arthur Evans, archaeologist, announces in *The Times* that he has made important discoveries of early Greek art in his excavations at Knossos, Crete, and that mural decorations which he has unearthed were done 3,500 years ago.

While excavating to learn more about the palace at Knossos, Sir Arthur came upon a group of town houses erected in the Minoan period and evidently the homes of well-to-do citizens. One of these was explored, and in it were found remains of fresco decorations, still brilliant after having been buried for centuries. Pottery found on the floor of the house established the date as approximately 1600 B. C. Monkeys and exotic plants, some fanciful in form, are pictured in the frescoes. The discoveries give a vivid idea of the life of the time.

Walter Duranty, correspondent of *The New York Times*, has cabled to that newspaper from Moscow a statement that research among and restoration of old ikons in the Winter Garden of the Kremlin palace has revealed examples of Byzantine art that date as far back as the XIIth century and doubtless were the inspiration for the Italian primitives and thus the foundation of Western art. When they have been restored, the ikons are to be placed in the churches, which, being no longer places of worship, are to become museums. The experts, set to work by the revolutionary government, found hundred of ikons, small and large, the figures on which had been covered, except as to faces and hands, with gold or silver leaf.

Alfred Spero Acquires More Heseltine Renaissance Bronzes

LONDON—In the autumn of 1922 it was announced that Alfred Spero, art dealer, 33-35 King St., St. James' Square, had purchased the major portion of John Postle Heseltine's well-known collection of Italian Renaissance bronzes. Mr. Spero has now added to his purchases other fine objects from the same collection.

Recent acquisitions include what experts agreed in assuring Mr. Heseltine was the bronze model for Michelangelo's colossal marble statue of David which once stood in the Florence market place but is now preserved in the city museum. This Heseltine David is 17½ inches high and was shown at the Burlington Fine Arts Club in 1912. Another acquisition is the great bust, confidently ascribed to Benedetto da Maiano, of some forcible personage who may have been either Filippo Strozzi or Alessandro de' Medici, and which for a time belonged to Pugliesi Conti, secretary to Napoleon III.

Altogether, Mr. Spero's second Heseltine purchases comprise about seventy pieces. Notable features are the Sansovino XVIth century "Madonna and Child" and the bronze "Praying Boy"; an exquisite study of the Borghese "Gladiator," the work of a XVIth century master sculptor before copies of the bronze were in every Italian antique shop; a pair of noble reliefs in stucco by Lorenzo Ghiberti and Donatello, a Gian Bologna "Bathing Venus," and a remarkable study of a lady at her toilet by Germain Pilon, in boxwood, steel and agate, inspired by a classical antique.

Australian Artists in a Mixup

LONDON—There is trouble in Melbourne in connection with the pictures chosen for the exhibition of Australian art to be held here. Some forty pictures originally accepted seem eventually to have been ruled out, which has caused other artists to refuse to send their work. But the accepted paintings have already been packed for their journey. It is understood that legal steps will be taken, however, to prevent the works being exhibited.

Former Junk Dealer, Owner of \$3,000,000 Art, Sued by Collector

J. Purves Carter, an English art expert, long resident in Italy, has brought suit in the Supreme Court for \$200,000 damages and for an injunction to forestall the sale or removal of several paintings and wood carvings from a collection of art objects brought to New York three years ago by Eli Joseph, formerly the head of a firm of scrap iron and steel dealers of this city. Norman W. Kerngood, Joseph's personal attorney, has been joined with his client in the action.

According to the papers filed in the suit Joseph was in Rome in 1919 looking for an extensive art collection he could buy to bring back to the United States for a "mammoth art sale." Carter, who was in Rome at the time working on his own art collection, met Joseph and enabled the New Yorker to buy the Barbani collection of antiques which, with Carter's paintings, was brought here and housed in the former residence of James Speyer, 257 Madison Ave. Joseph's art works are insured for \$3,000,000.

Carter came to this city and worked from October, 1921, until May, 1922, on the restoration of the art works, and in that month he followed Joseph to Paris at Joseph's request. Carter alleges that Joseph tried to compel him to sign certain papers surrendering his rights to his (Carter's) own paintings and that later, in Rome, an agent of Joseph's said that if he did not sign what purported to be an informal accounting, charges would be made against Carter and his family which would be followed by a government investigation.

After these alleged threats, Carter signed the papers and returned to New York in December, 1922. The agreement shows the alleged obligations of the two men and it set May 16, 1923, as the date for final settlement, after which each renounced his share in the profit from the sale of the other's collection, while Carter was to receive \$400 a month for restoring and repairing the collection. Since then Joseph has remained abroad and, it is charged, has interfered with Carter's efforts to dispose of his own collection. Carter also asserts that several of his own art works have been damaged by being improperly stored. Decision was reserved by the judge, who remarked, on learning that both Joseph and Carter were both abroad: "It looks to me as if we'll have to get the whole crowd back from Europe and force an early trial."

Notable Works on Ship Models and Sporting Prints to Appear

Two notable illustrated art books are to be brought out this autumn by The Studio, Ltd., of London, their titles being "Ship-Models" and "Old English Sporting Prints and Their History." The text of the first-named work is by the distinguished English maritime writer, E. Keble Chatterton, and it is to be illustrated with 120 monochrome illustrations and eight mounted plates in colors of the finest types of ship models in public and private collections the world over.

In view of the widespread and growing interest in ship models among American artists and art lovers this unique work should prove to be very popular in this country. One thousand numbered copies only will be issued, the price in London being three guineas.

The "Old English Sporting Prints" is by Ralph Nevill and is to have about 100 illustrations including twenty-four mounted plates in colors, representing the work of British artists in this field from the middle of the XVIIIth century to the 1860s. Most of the originals reproduced are in private collections which gives to them and the work a special importance. Fifteen numbered copies are to be issued at three guineas each. B. F. Stevens and Brown, 33 Pearl St., New York, are the American agents.

Mr. Loo Going to China

C. T. Loo, whose galleries are at 559 Fifth Ave., has arrived from Paris prior to crossing the continent en route for China. In China he will visit important collections and some of the famous Buddhist grottoes.

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PARIS—Among the French art treasures deposited in the California Palace of the Legion of Honor at San Francisco—gift of Mrs. A. B. Spreckels to the people of California as an eternal monument to Franco-American friendship—will be a marble replica of the famous Victory of Samothrace in the Louvre. The statue which will go to America will not be a copy, but a replica. Made from the cast, which itself is made with the mould from the original, the marble will be an exact reproduction of the celebrated Greek monument.

It will be a further manifestation of the friendship of France for America. Standing on the highest spot overlooking the harbor of San Francisco, at the terminus of the Lincoln Highway, which, starting from the Lincoln Monument in Washington, leads to the Golden Gate, the Victory of Samothrace will stand for all time as a gift from France to the people of America and as a thing of beauty belonging to the whole world.

Wins Rome Prize in Architecture

Arthur F. Dean, of Springfield, Ohio, has been awarded the Prix de Rome in architecture by the American Academy in Rome. The prize gives \$1,000 a year for three years with residence and studio at the Academy. Honorable mentions were given to Fritz Steffens, New York; William Douglas, New London, and Paul E. Simpson, Pittsburgh. The subject chosen for the final competition was "A Private Chapel." The drawings in this competition have been on exhibition in Avery Hall, Columbia University.

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Metropolitan Issues Two More Volumes on Theban Necropolis

The *Bulletin* of the Metropolitan Museum of Art for August announces the publication of two additional volumes in the Robb de Peyster memorial series issued under the fund established by Charlotte M. Tytus in memory of her son for the purpose of recording and publishing important tombs in the Theban necropolis. These are folio volumes and are devoted to describing and illustrating the tomb of Puyemre who is known to Egyptian history as the priest of Amon who constructed the outworks of the temple of Queen Hatshepsut.

It also illustrates and describes a small horse model made to mount the famous Genouillac horse armor which is modeled from the Colloene horse and now in place in the Hall of Armor. The cases containing the ship models, loaned by Col. H. H. Rogers, are discussed as furniture and Fiske Kimball writes an article on some carved figures on two pieces of Colonial furniture in the museum demonstrating that they are by Samuel McIntire, the most distinguished of early American architects.

It is now announced that the library of the museum will be open on Sunday afternoons from one to six o'clock, beginning Sept. 16, a new departure for the museum library intended to aid workers who cannot use the library during the week. Among the smaller accessions and loans noted in the *Bulletin* are a modern forgery of a painted limestone commemorative scarab; two daggers from France, also forgeries; two drawings by Herman Webster; a silver flute made in this country in the last century; and a statuette of Thomas Eakins, the painter, by Samuel Murray.

New Scholarships Announced

The Master Institute of United Arts, now at 312 West 54th St., announces that hearings and recommendations for scholarships will take place the first week in October, when the institute will move to its permanent home at 310 Riverside Drive. In addition to the general scholarships there will be awarded these scholarships: The Rabindra Nath Tagore and the Maurice Maeterlinck, painting; the Nicholas Roerich, music; the Louis L. Horch, piano; the Maurice Lichtmann, piano; the William Carl, organ, and other special scholarships. Applications for scholarships must be made in writing before Sept. 28.

Duveneck's "Washerwomen" Sold

The Knoedler Gallery announces the sale of "The Washerwomen, Venice," by Duveneck, at a high price to a Western collector.

MACMONNIES GROUP VICTIM OF POLITICS

Mayor of New Rochelle Consents
to Removal of Nude Statuary
When Objectors Threaten Him

Frederick W. MacMonnies' sculptural group called "Venus and Adonis" was objected to by two of the citizens of New Rochelle prior to the opening of an art exhibition in the Public Library in August. The result was that the group stood before the library building for a few days shielded from public gaze in heavy canvas wrappings and then was carted back to New York to be stored in the vaults of the Metropolitan Museum.

The work, which was finished about 1895, shows two nude figures near together. As the statue was too large to be shown in the library under proper conditions, it was placed on the lawn in front of the library. Two business men complained of the statue. One threatened to make it an issue in the election this fall when Mayor Scott, who had obtained a city appropriation for the exhibit, will again be a candidate, and the police notified Mrs. Charles Gregory, chairman of the committee, of the protest. Mrs. Gregory consulted with Fred Dana Marsh, mural painter, and it was decided to cover the group until it could be sent out of town. The exhibit was made up of works which had been a part of the outdoor show of the National Sculpture Society at 156th St. and Broadway.

Two Paintings Given Baltimore

BALTIMORE—The Baltimore Museum has recently been presented with a landscape painting by the late S. Edwin Whiteman, "The Road to Narragansett," and with a snow scene by John F. Carlson, "Brooding Silence." The Whiteman was given by a group of the artist's friends, headed by Frederick Gottlieb, and the Carlson was purchased from the annual exhibition of the National Academy by money from the Ranger Fund.

Priestman a British Academician

LONDON—Bernard Priestman is now a full-fledged Academician. He was one of the early members of the New English Art Club and a frequent exhibitor with the International. He is an impressionistic painter of landscapes.

ART IN AMERICA

The following important illustrated articles dealing with PICTURES AND WORKS OF ART IN AMERICAN COLLECTIONS, both Public and Private, have appeared in the BURLINGTON MAGAZINE. Copies of these issues may be obtained at two dollars each, except Numbers 152, 158, and 170, which are one dollar each.

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FAKES AND SCANDALS

From John F. Carlson, of the School of Landscape Painting at Woodstock, THE ART NEWS has received the following letter:

"I am wondering whether a mention of the gist of this letter would not be of help in preventing the recurrence of the unfortunate incidents mentioned here. I have just received a photograph from a Western dealer of a painting with my signature forged upon it. The dealer tells me he bought the picture in the 'open market' and wishes me to authenticate it. The picture is a rank imitation of my kind of subject with the title also my kind, 'Winter Silence.' This is the 'second offence' within a short time, the first one occurring in New York city. To protect honest buyers, would not an article in your paper upon the danger of buying from any but reputable dealers be of consequence?"

Over and over again THE ART NEWS has warned its lay readers against the risks they run in buying works of art from any source save that of reputable art dealers, and it has made repeated appeals to the art-buying public not to patronize any other class of sellers of art works owing to the danger of financial loss involved and the humiliation of being cheated. The nefarious trade in art fakes has grown to such an extent in recent years, and operators in this field have grown so bold, as the instance cited by Mr. Carlson shows, that it behooves art buyers, now more than ever, to follow one rule, that is: to deal only with reputable concerns.

Such cases as this show the very great need of an art dealers' association formed to regulate matters within the trade in a coöperative spirit. Constantly recurring art scandals, which the daily press aggrandizes beyond all real worth as news, do serious harm to the art trade. Most of them could be checked in practice, and thereby minimized in the daily press, if the art dealers of the United States would form an association powerful enough to deal with the ethics of buying and selling art.

A "PANTHEON" OF ART

"I would much prefer," Cato once said, "that posterity should ask 'Why was a statue not erected to Cato?' to the question 'Why was a statue erected to Cato?'"

Many Americans of today will be disposed to make the latter kind of inquiry when they see some of the busts that have been placed in the library of New York University. "This Pantheon of American painters and sculptors," reads

an announcement sent out generally to the press, "must not be confused with the Hall of Fame, with which it has no relation other than propinquity, but those having at heart the preserving of the memory of artists have chosen to set the memorials erected to their glory in a place apart. Already busts of H. K. Brown, J. Q. A. Ward, Walter Shirlaw, Clinton Ogilvie, William M. Chase, Carroll Beckwith, George Inness and Frank Duveneck have found their places in the rotunda of the library, and eventually the number will reach sixteen. Finishing touches to the bust of Saint-Gaudens are now being put on by Flanagan, and it will be the next to be installed. The bust of Whistler is to come from the hand of MacMonnies. . . . An influential committee to carry out the (Whistler) project is in course of formation. Admirers of Whistler who wish to contribute to the memorial are asked to send their subscriptions to Mr. Paris at 53 West 39th St."

One is inclined to ask, first, the names of those who have selected the ten artists already honored or to be honored in this "Pantheon," and next, who the other six will be. Of the ten artists mentioned, no real critic of American art would choose more than five for a "Pantheon" consisting of sixteen. The shades of these five—and the five might dwindle to three or four—in fact must view disdainfully the work of those persons who have thrust undesired likenesses into their company, there to remain for all time. "Who are they?" the artists may be imagined as saying,—"these persons who presume to occupy pedestals alongside of us? Where, and by whose hand, is written the record of their achievements?" And what must the shades of Stuart, Wyant, Blake, Homer, Fuller, Martin, Ryder, Twachtman, Weir and Murphy think of the proceeding?

Pantheon is a sacred word, and it should never be used in a manner to excite risibilities.

TO OUR READERS

With our next issue, which will appear on October 13, THE ART NEWS will resume its weekly publication for the art season of 1923-1924.

In the interval many of our readers will be returning from their summer homes or summer studios or outdoor painting resorts to their city homes and will want their copy of THE ART NEWS to be delivered to them there. Our subscribers will help themselves toward achieving this by sending to the Subscription Department of THE ART NEWS, 49 West 45th Street, New York, a notification of change of address, preferably two weeks in advance, and in each case giving their present address and the one to which they wish their paper sent. At this season every change brings to the Subscription Department of THE ART NEWS complaints from subscribers that they are not receiving their copy of the paper after the change of address has been made. In most cases this is due solely to the fact that our Subscription Department has not been notified of the change of address. By informing us of their movements in advance, our subscribers will help both themselves and THE ART NEWS, which is most desirous of doing its part in seeing that the paper reaches its subscribers promptly.

Robertson-Deschamps Co. Formed

Beginning on Sept. 1 the Brown-Robertson Gallery, 415 Madison Ave., is being conducted by the Robertson-Deschamps Co., Inc., the Brown-Robertson Co. having decided to give up the retail part of its business and the giving of exhibition in the gallery it established in Madison Ave. The new firm is made up of John Robertson and L. G. Deschamps. Mr. Deschamps was in direct charge of the exhibition gallery for the last three years, before which he was with the London print firm of James Connell & Sons, of Bond St., for fifteen years.

Lehne Leases Delmonico's

Richard W. Lehne, the dealer in antiques, of 16 East 46th St., has leased the building formerly occupied by Delmonico's for many years at Fifth Ave. and East 44th St. and after extensive alterations will open his art galleries there. The entire establishment is to be devoted to the showing of antique furniture and art objects assembled in the various galleries in harmonious groups of the periods to which they belong.

G. J. Demotte Killed Hunting in France



GEORGE JOSEPH DEMOTTE

Famous Art Dealer Dies Instantly
from the Discharge of a Gun
Dropped by a Fellow Hunter

PARIS—George Joseph Demotte, art dealer of Paris and New York, was instantly killed on Sept. 4 while hunting in the department of Loir-et-Cher, where he owned an estate. The accident happened at the conclusion of a day's hunting when his companion, Otto Wenger, dropped his gun while unloading it, causing the discharge of both barrels.

Demotte was struck in the shoulder and neck and the jugular vein was severed. When he saw his host dying, Wenger tried to commit suicide, but was restrained by other members of the party.

Mr. Demotte leaves a widow and a son, the latter an artist. He had planned to depart for the United States on Sept. 27, taking them both with him, as neither had ever visited America.

It was the intention of Mr. Demotte to remain in New York for at least eight months, and he had renewed the lease on his place of business for five years, intending to carry on the business here indefinitely. He had for a long time considered publishing a newspaper and would possibly have launched his pet project within the coming year. In the past several years he had published a number of notable books on art. He was perhaps the world's leading dealer in statuary and it seemed to be his ambition to become as widely known as a publisher.

No one knows now what effect Mr. Demotte's death will have upon the action for \$500,000 damages which he brought against Sir Joseph Duvenas as a result of Sir Joseph's condemnation of a champagne enamel "Virgin and Child" as not an antique.

John Quinn, Mr. Demotte's New York attorney, who is himself a well-known art connoisseur, said that two Paris newspapers had carried on a campaign against Mr. Demotte comparable to that of a Paris journal against Dreyfus. He added:

"As an illustration of the malice that inspired the charges against Mr. Demotte, his accusers even went so far as to assert that he had had two of his workmen murdered. This was one of the things that made thoughtful people open their eyes to the nature of the campaign that he had to fight and out of which he emerged triumphantly.

"Mr. Demotte had all his plans made to sail from France on Sept. 22. He was planning to return to France for the criminal trial of Vigouroux before a jury at the end of November. Whether the trial will now be dropped remains to be seen.

"On his return to this country, Mr. Demotte intended to make a complete statement of the charges against him. Now that he is dead, I feel that any implication that he was guilty of personal wrongdoing is a great injustice to an honorable man, a great connoisseur, a real authority on Gothic and other art, and a chivalrous gentleman."

JOAQUIN SOROLLA y BASTIDA

Joaquin Sorolla y Bastida, whose death was forecast in THE ART NEWS, died on Aug. 10 in his home in a suburb of Madrid after a long illness at the age of 60.

Sorolla was introduced to the United States through the large exhibition of his

paintings shown in the Hispanic Society building in 1909. Over 200,000 persons visited the exhibition and many of his works were bought by museums and private collectors. He painted several portraits while here, among his subjects being President Taft, Mrs. J. P. Morgan, Mrs. Archer M. Huntington and Chandler Robbins. As a result of this visit to New York, he was given a commission by Archer M. Huntington to paint a group of Spanish authors and a "Panorama of the Forty-Nine Provinces of Spain," each canvas showing the manners and customs of each province. He had completed these when he suffered a paralytic stroke which ended his painting career. The series of paintings was brought to New York last year by his son. The Metropolitan Museum of Art owns two of his famous bathing pictures, "The Swimmers" and "The Bath," and the portrait of the artist's wife.

PRINCESS LWOFF-PARLAGHY

Princess Lwoff-Parlaghy, Hungarian portrait painter, died at 109 East Thirtieth St., New York, on Aug. 29 after a long illness. She was born about forty-six years ago of poor parents. She studied under Lenbach and Hans Markart, and came into public notice in Germany by painting a portrait of the former Emperor William, who ordered the work and one of Marshal Moltke hung in the Berlin Royal Academy against the wishes of the jury, and then gave her the gold medal for that year. After painting many of Europe's royalties she came to New York about twelve years ago under circumstances that indicated great wealth but her fortune was dissipated and she died penniless except for the furnishings of her house. Among the portraits she painted were those of Joseph H. Choate, Chauncey M. Depew, Admiral Dewey, John Burroughs, Theodore Roosevelt and Andrew Carnegie. It is expected that her paintings and other art properties will be sold to satisfy a creditor's claim of \$218,000.

GEORGIE LEIGHTON NORTON

The death of Miss Georgie Leighton Norton on Aug. 18 closed a career of thirty-two years of service to the Cleveland School of Art. Miss Norton, a graduate of the Massachusetts Normal Art School, went to Cleveland in 1891 to take charge of the school, then housed in one of the attic rooms of the old city hall. The institution has greatly expanded since. Five years ago Miss Norton obtained Dean Henry Turner Bailey of Boston as her successor to the directorship, keeping an assistant position which she filled to within a few months of her death. A public memorial to her will be held later.

GIUSEPPE PASQUINI

Giuseppe Pasquini, painter, is dead in Florence, Italy, of a fractured skull resulting from the collapse of a scaffold on which he was at work restoring the frescoes in the Church of the Madonna Delumi at Pieve San Stefano.

HENRY HARRISON

Henry Harrison, portrait painter, died in Jersey City, N. J., in his seventy-ninth year. He was born in Nottingham, England, and he came to this country after the Civil War. He painted many portraits of men in public life in New Jersey, his work including portraits of former President Wilson, former Gov-

ernor Franklin Murphy and the late former Justice Gilbert Collins. Numerous examples of his work are in the City Hall of Jersey City and in the State House at Trenton.

ALONZO M. KIMBALL

Alonzo Myron Kimball, painter and illustrator, died in his mother's home in Evanston, Ill., on Aug. 27 of heart failure. He was born in Green Bay, Wis., in 1874. He studied at the Art Students' League and in Paris, where he went in 1894. In Paris he was a pupil of Whistler, Courtois and Lefebvre, and was represented by a portrait in the Salon of 1899.

ACHILLE PERETTI

Achille Peretti, an artist of Italian birth and education but for many years a resident of New Orleans, died in Chicago where he had gone to visit his son. Mr. Peretti will be chiefly remembered on account of his decorations in several of the finest church buildings of New Orleans. Jac. H. Stern sold at auction the contents of the Peretti studio, including paintings and sketches. A few of the paintings brought more than \$100 each, including "The Landing of Bienville," "The Judgment of Christ," "The Roman Forum" and "The Pianist."

STANISLAS GORSKI

Stanislas Gorski, painter, author and Polish patriot, died at the Fifth Avenue Hospital, New York. He resided at 80 Hackensack Plank Road, Weehawken, N. J. Mr. Gorski was 69 years old. He came to this country from Warsaw in 1902. In 1884 one of Mr. Gorski's paintings, "Wallstein," took a prize in Paris. His memoirs, written in Polish, were popular in Poland and were translated into several languages.

LOUIS J. MILLET

Louis J. Millet, mural painter, died at the Chicago General Hospital Sept. 2 after an illness of nine months. He became well known for his mural decorations for the World's Fair in Chicago, and for the Louisiana Purchase Exposition in St. Louis. He was born in New York and was a graduate of the Ecole des Beaux-Arts in Paris. Medals were awarded him at Paris in 1889 and at Chicago in 1893. For thirty years he had been an instructor at the Chicago Art Institute.

MRS. WILLIAM B. M'CORMICK

Kate Fine M'Cormick, wife of William B. M'Cormick, assistant editor of International Studio, died in New York city on Sept. 4 after an illness of several months. The funeral services and burial took place in Ogdensburg, N. Y., Mrs. M'Cormick's birthplace and former home.

Was to Have Painted Mr. Harding

Violet Beatrice Wenner lost two prospective subjects by the death of President Harding, for she was to have painted the portraits of both the President and Mrs. Harding in the White House. When it was reported that Gaekwar, Maharajah of Barode, had died on a railway train in Holland on Aug. 27 she thought she had lost another, for she had been asked by the ruler of the great Indian province to paint him in his palace. It later developed that it was Gaekwar's son who died. She had already done the Maharajah's portrait in her studio in Switzerland. The Baroness Wenner, who is now showing a child's portrait at Reinhardt's Galleries, has exhibited at Knoedler's Galleries and also at Anderson's. She has just moved into her studio at 21 East 57th St.

Clarke Estate Is \$150,000

The funeral services of Augustus W. Clarke, the art auctioneer, who died suddenly in Cheltenham, England, on August 7 while on a visit to the home of his sister with Mrs. Clarke, were held at his late residence, 315 West 82nd St., on Aug. 21. Through the filing of his will on Sept. 1 it was made known that Mr. Clarke left an estate estimated at \$150,000, of which he bequeathed \$15,000 each to his sisters, Mrs. Polly Graham, of Dublin, Ireland; Mrs. George Gerard, of Cheshire, England; and Millie Philips, of Cheltenham, England. After making several other small bequests Mr. Clarke left the residue of his estate to his wife. It is Mrs. Clarke's intention to carry on the business of Clarke's, 42 East 58th St.

Legacy to Chicago Institute

CHICAGO—By the will of Max Victor Kohnstamm, millionaire merchant, a fund of \$5,000 is set aside for the Art Institute to encourage an interest in art and \$1,000 is given to the Chicago Symphony Orchestra. From his collection of paintings two are to be selected for the Art Institute and three for Sinai Temple.

Business Men Form Art Club

PEORIA—The Men's Sketch Club has been organized by Dudley Chaffee. Its members are mainly business men. The organization is being sponsored by the Art Institute of Peoria.

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PARIS

PARIS

A summer season more empty of people and of events has not been known in Paris for years. The Latin Quarter is a desert, the Café de la Rotonde abandoned and even the color dealers in Montparnasse for want of customers have shut up shop, consequently the leading galleries in the rue de la Boétie are also closed. So the visiting tourist who wants to see art in its modern developments must resort to the Museums. And so he has been doing very diligently, looking for it and finding it at the Luxembourg, in the Salles du Jeu de Paume on the Tuileries terrace, now again freed of its Belgian pictures; at the Petit Palais, at the Musée des Arts Decoratifs, even at the Louvre in the Camondo collections so interesting to whomever admires the Impressionists, though he must not forget that this school can no longer be ranked as "modern" even if it be but fifty years old. He will do better still, however, to remember that the Louvre's chief object is not the presentation of modern works, that it has still the reputation of housing a goodly number of genuine old masters and that its perennial quality of youth is properly what constitutes a masterpiece. For there is indeed many a picture painted long centuries ago which contains far more of youthfulness than the pictures which are painted to-day. What is it, in short, that prevents a picture from growing old? It is the circumstance that the artist who painted it did not allow himself to be hampered by any academic formulae, looked at life and painted it with love and respect. Has, indeed, a portrait by Van Eyck, by Memling, by Van der Weyden, by La Tour—has one of these taken on age? Has a Vermeer, and will it ever? Or a Chardin? And that beautiful "Femme à la Perle" by Corot, will she not be for ever and ever one of the most perfect pieces of paint on canvas?

A gallery where the shutters were not put up this summer was that of Mr. Lennie Davis at 7 Place Vendôme. In contrast with the majority of dealers who are very diffident about showing their treasures and generally only care to produce one or, at most, a few at a time, Mr. Davis has very broad-mindedly put a generous share of his collections on view, in all over 500 pictures, most of which are by XVIIth and XVIIIth century French and Flemish masters. Besides the important Tiepolo, "The Con-

struction of the Wooden Horse of Troy" reproduced in these pages a short while back and which alone deserves a visit to the Place Vendôme galleries, four or five very fine Rembrandts, including the celebrated one from the Baron Schickler's collection, several fine Frans Hals, especially a spirited portrait of a little boy; two remarkable portraits by Watteau and an exquisite Boucher representing Madame de Pompadour merit careful attention. I was struck also by the exceptional vigor and breadth of treatment in a Romney portrait.

One of the last exhibitions of the season, about which it is not too late to speak, was that of the private collections of M. Paul Poiret. This famous dress designer has been one of the important Maccenates of the time. He was one of the first to buy pictures by artists who are now celebrated, thus giving an impetus to modern art in the most useful manner. Certainly not all of his purchases were masterpieces—far from it, but they included work which will be landmarks in the future, work such as Segonzac's fine "Buveurs" and, finer still, his "Déjeuner sur l'Herbe," a simple still life of a French loaf with a bottle in the grass, a piece of painting which for sheer authority and power may be put by the side of the most masterly exercises of the kind of any time. A big decorative panel by Boussingault is one of the happiest culminations in cubisms and is a beacon in the period. It is to the credit of M. Poiret that he discerned what was to be taken and what left in Cubism. He kept himself well-informed and open-minded in its regard, avoided its colder and most outé manifestations as also its most pedagogic. Dufresne, Metzinger, Othon Friesz, Moreau, La Fresnaye, Marchand, Fauconnet, Marval, Lotiron, Marquet, Lepape, Naudin, Guillaumin, Laurencin, Corneau, Clarrin, Chavenon, Derain, Waroquer, Vlaminck, Utrillo, Pascin, Rouault and Modigliani are among the painters from whom M. Poiret has made judicious selections. —H. S. C.

Seattle

The summer exhibition at the Fine Arts Gallery included about 100 works. The portrait of Ezra Meeker by Alonzo Victor Lewis, which is said to be one of the finest things the artist ever did, was again shown. Among the other painters represented were Edgar Forkner, Melville T. Wire and Clyde Leon Keller.

LONDON

We have had a feast of French art this summer. The Leicester Gallery is the latest to devote itself to such an exhibition. The list is rich in the names of Millet, Manet, Derain, Picasso, Degas, Pissarro and so on, but there is considerable divergence in the merit of the various examples shown. The exhibition is restricted to drawings; some of these are merely rapid studies made for studio use, others are more finished works. Especially noteworthy are drawings by Delacroix, some pastels by Degas, and some nude studies by Picasso, remarkable for their directness and vigor.

At the Agnew Galleries, 43 Old Bond St., there has been on view an exhibition of twenty masterpieces by the great French painters of the XIXth century, who have had so momentous an influence on the art of our own day. Of these five are by Edouard Manet, including "Le Bon Bock." His still-life pictures of "La Brioche" and "Le Jambon" touch the high water mark of dexterity while at the same time they provide exquisite harmonies of color. Sisley's "Effet de Neige a Louveciennes" is beautifully observed. The least successful work in the exhibition is Couture's "Chaque Fête a son Lendemain," a piece of realism which somehow misses its mark, though technically it is excellent. The exhibition has been organized in conjunction with Mr. Alexander Reid of Glasgow, who bought "Le Bon Bock."

At the French Gallery in Pall Mall one may renew acquaintance with many an old favorite of the Barbizon school, for here there are some delightful works by Corot and Daubigny, Troyon and Diaz, in addition to the Impressionist masters such as Degas and Manet. It is interesting to review the two schools in conjunction and compare the different methods by which each achieved their ends. The brothers Maris, and Ter Meulen figure among the Dutch works.

Norwich is to have its own Folk Museum, an idea evolved by a Mr. L. G. Bolingbroke, who brought his antiquarian knowledge to bear in collecting every type of relic which could throw light on the domestic life of the days when Norwich ranked as the city of second importance in England. Furniture, metalwork, toys and cooking utensils are but a few items in a very varied and interesting collection.

At the Fine Art Society, 148 New Bond St., W., there is to be found an excellent exhibition of etchings by Anders Zorn, whose studies of bathers and nymphs seem peculiarly refreshing when one views them under a summer's sun. This artist manages to convey a very convincing sense of the coolness of water against a bather's limbs and is skilful in the handling of light as it glances off the body and onto the surface of river and sea. Some powerful portrait works are included in the exhibition, each line effective in its relation to the whole and building up the composition solidly and well.

It is just two hundred years since the birth of Sir Joshua Reynolds, the first president of the Royal Academy (on the occasion of whose opening he received his knighthood), and the anniversary was

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commemorated by a reception at Burlington House, where a collection of his portraits as well as of personal relics was on view. It is interesting to recall that Sir Joshua was considered by his own family to be the least talented of them all in regard to art, but it appears that he alone of his brothers and sisters had the perseverance to continue in the artistic path. That he attained the height that was eventually his may in part be attributed to his lack of what is commonly known as "the artistic temperament," for he was methodical, business-like, hard working and conscientious.

It seems just a bit of perversity that in a Royal Academy remarkable for the poverty of its sales, the one picture that might have been sold over and over again, should not have been for disposal. This was Ralph Peacock's portrait of "Josephine," a child painted with extraordinary realism sitting between the oaken panels of a wall recess. Not an Orpen, not a Lavery changed hands. Possibly the poor prices obtained lately at auction for Academy "pictures of the year" exhibited in the eighteen-hundreds, may account in part for the slump in sales.

It is suggested that the greater part of the £50,000 given by Mr. Samuel Courtauld to the Tate Gallery for the purchase of works by modern foreign masters shall be expended principally on examples by the French Modernists, such as Gauguin and Cézanne, Manet, Monet, Renoir, et al. The idea is a good one, for the English nation, always a little apt to lag behind in matters of art, failed to buy as freely of the work of this school as did other countries, at a time when good specimens were available. The works will be housed in the new foreign wing at Milbank, given by Sir Joseph Duveen, and now in course of completion. The Salting collection of modern French paintings will also be housed there.

I am told that a large proportion of the pictures sold at the close of the summer season to American buyers were of the Victorian school. Among the landscapists in request were Birket Foster, Sidney Cooper and Leader; those who wanted

figure works asked for examples by Alma-Tadema and Lord Leighton.

The Victoria and Albert Museum, in holding an exhibition of silhouettes, acknowledges as it were the impetus given of late to this branch of collecting. John Miers, John Field, Mrs. Beetham, Foster, and Rosenberg were the leading lights among our own silhouettists, while Edouard did some extraordinary work also in cut paper. All these artists are well represented in the Desmond Coke collection, and that of Mrs. Nevill Jackson, now on view.

Water colors by Ravier are on view at the Victoria and Albert Museum. Ravier has often been called the French Turner but as a matter of fact the exhibition, in spite of its charm, does not bear out the title. He lacks the fluidity of the English water colorist nor has he the breadth of conception that distinguished the latter's work. But he is very delicate in color and very sensitive to Nature in all her subtleties both of color and lighting.

Collectors of Baxter prints will be interested to hear that the first exhibition of the work of this pioneer in color printing is now being held by the Baxter Society at Puttick and Simpson's. In all, some thousand prints are shown, including Baxter's first print, namely that of "Butterflies," and one of the rare "Edmund Burke," a good specimen of which will fetch its £150 in a salesroom. As the first man to give to those of slender means, mechanically produced pictures, at once inexpensive, artistic and faithful to the original, Baxter deserves all the honor that is now bestowed upon him. Only eight pairs of the famous portraits of Chubb, the safemaker, and his wife, are now believed to be in existence. They realize at auction £700.

Charles Shannon is the artist commissioned to paint the portrait of the late Mr. William Willett, whose name will go down to posterity as the inaugurator of "daylight saving." The work is now hung in the town hall of Chelsea, a great many notabilities both of the business and artistic worlds, having assembled for the unveiling. L. G. S.

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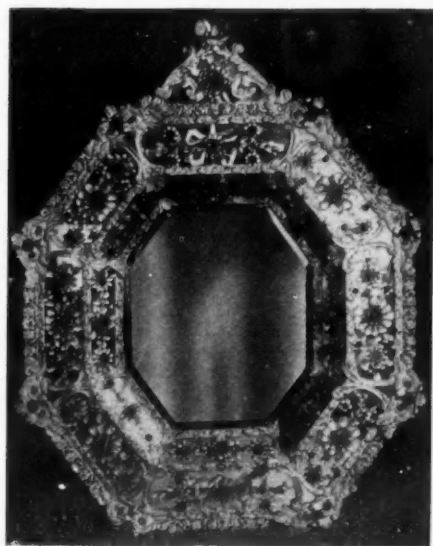
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name for our catalogues.We give special attention
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owners and estates**TORONTO**The Canadian National Exhibition, now
being held, contains an especially good
British representation which includes oils,
water colors and pastels, most of them
by men of the Royal Academy. No
American works of art were sent this
year, but for the first time Swedish pic-
tures are shown.In the British section, "Collecting the
Flock" by Peter Graham attracts much
attention. A mount torrent in the fore-
ground is most realistic. Sir John Lav-
ery has depicted the return of the Prince
of Wales from his tour of the British do-
minions, placing him in Hyde Park.
Julius Olsson exhibits a fresh morning
off the Scilly Islands; Howard Somer-
ville, a portrait of rare beauty called
"Joyce," and Maud Hall Neale, a spirited
portrait of Mrs. Nasmith, of Toronto.
Other famous artists represented are Sir
William Orpen, Sir Herbert Hughes-
Stanton, D. Y. Cameron, Charles Shan-
non, Gerald Kelly, William Connor and
Frank Brangwyn.The Royal Society of Miniature Paint-
ers is well represented in every form of
that art, from portraits on ivory to fanci-
ful and historical subjects and landscapes
and garden scenes.In the Canadian section is recent work
of Berthe and Alice Des Claves, of
Montreal, and of F. M. Bell-Smith, re-
cently deceased. There also are several
portraits which have attracted local in-
terest. Among these are those of Mrs.
Herbert Bruce by Joshua Smith, Edmond
Dycomet by G. Horne Russell, the Rev.
Dr. T. C. S. Macklen by E. Wylly Grier,
Mrs. George Galt, of Winnipeg, and Miss
Hargreaves, of Barrie, by Austin Shaw;
Mrs. Arthur Dyas by Marion Long, a
mother and children in intense but har-
monious coloring by Laura W. Lyall, and
a lovely unnamed woman by J. W. L.
Forster. Good work in landscape is
shown by such native painters as Charles
Jefferys, Clarence Gagnon, W. E. Atkin-
son and Herbert S. Palmer. Small pic-
tures, suitable for the smaller homes, are
noticeably numerous.Much space is given to an international
display of the graphic arts and jewelry
from Great Britain, France, the United
States and Japan, as well as Canada.War memorials are the chief part of
the division of sculpture. Among the ar-
tists represented here are Katherine
Wallis, of Peterboro, Ont., and Emanuel
Hahn and Alfred Howell, of Toronto.The work of the Swedish artists in-
cludes a painting by Prince Eugene.
Anshelm Schultzberg's "A Spring Even-
ing in an Orchard" and G. A. Sjaestad's
"A Ski-path," which glistens with frost
and a wintry atmosphere.At the home of the Woman's Art As-
sociation in Prince Arthur Ave., three
exhibitions are commanding attention.
Mrs. Dignam, honorary president of the
association, has one room devoted to
her oil paintings, done in Holland.
Among them are Dutch interiors and pic-
turesque scenes at Dordrecht and other
places. Frances Loring and Florence
Coyle have a large collection of their
sculptures in low relief, portrait busts
and models of war memorials, and Dor-
othy Stevens is showing a group of dry-
point etchings of children and other sub-
jects. The association has at the Cana-
dian National exhibition a display of art
and crafts work.In the new art gallery of the Grange,
the permanent collection of pictures,
which comprises Canadian, British,
American and other foreign works of
art, is to be seen only in the summer
months, special exhibitions not being held
at that time. In November the Royal
Canadian Academy's annual show will be
on view there, following a display of
"little pictures." Notable canvases on
view there now are Orchardson's portrait
of Sir Johnson Forbes-Robertson, Chaun-
cey Ryder's "Nob Hill," Isobel Codrington's
"The Tavern," Lucien Simon's "The
Gondolier," Raeburn's portrait of David
Carnegie, Gerald F. Kelly's "Jane in
White," Destaille's "Cavalry Officer," a
pastel; Lady Patricia Ramsey's "Ice
Breaking up in Early Spring in the Ot-
tawa River," George Macrum's "The
Pardon of the Mountain," Albert Stern-
er's "The Grey Cape" and the late Sydney
Strickland Tully's "The Twilight of
Life." —A. S. Wrenshall.**New Orleans**The Arts and Crafts Club announces
the Blanche Benjamin prize of \$200 to
be awarded on May 1, 1924, for the best
painting in oil of a Louisiana landscape.
This competition is limited to two pic-
tures by any one artist. The club reserves
the privilege of not awarding the prize
if the pictures entered have not sufficient
merit.Professor Charles Wellington Boyle,
curator of the Delgado Museum of Art,
will spend September in Washington,
Philadelphia and New York studying art
museum work and methods.Dr. Richard W. Tuck, a well known
art collector of New Orleans, will leave
the latter part of September to reside in
London. He will take with him his paint-
ings by American artists, including several
exceptionally fine examples of the work
of Luis Granel.Alexander J. Drysdale has been show-
ing at his studio, 320 Exchange Place,
some of his recent landscapes.

—I. M. C.

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NEW YORK**LOS ANGELES**Leonard's Art Gallery, situated in the
heart of Hollywood, has been attracting
wide attention during the last few
months. Hitherto attempts to maintain
a picture-dealing establishment in the
center of Moviedom have not been
crowned with success, but the person-
ality of Mr. Leonard and his policy of
picture selection should go a long way
toward making this gallery one of the
most popular in the Southwest. Each
painting to be exhibited must pass un-
der the eye of the art critic of *The Los
Angeles Times*, thereby ensuring artistic
merit, and precluding any danger of
salability becoming the first standard of
this gallery. Group exhibits of good
work by local artists, and one-man
shows at the same time are featured. At
present, sketches in oils by Elmer Wachtel
are on exhibition. Mr. Wachtel has
been painting California landscapes for
years. Some of the finest of these
sketches were painted on trips into the
High Sierras, such as "Afterglow" and
"Sierra, Midsummer."John W. Bentley is showing twenty
Eastern landscapes at the Stendahl Gal-
leries, Ambassador Hotel. Bentley
paints with a rich, harmonious palette.
His "With a Covering Soft and White"
and "Winter Stream" are fine instances
of brilliant snow painting, while "Morn-
ing Haze" and "Spring" glow with vi-
brant color.Earl Stendahl, proprietor of this and
of the Maryland, Huntington, Green
and Vista del Arroyo Galleries situated
in the five well known hotels, has just
returned from a picture-gathering ex-
pedition in the East. He brought paint-
ings by Murphy, Blakelock, Keith,
Chase, Bruce Crane, Gardner Symons,
Murray Bewley, F. Hopkinson Smith and
Louis Paul Dessar. During September
the Ambassador Gallery will exhibit paint-
ings by Bruce Nelson, their subject-mat-
ter being drawn both from the East and
West. At the Maryland Gallery in Pas-
adena, a general exhibition of the works
of eastern and western painters will fill
the walls during the coming month.The Cannell and Chaffin Galleries
show paintings by Chauncey Ryder,
William Ritschel, Glenn Newell, Murray
Bewley, E. Irving Couss, Hovsep Push-
man, Maurice Braun, George Breustle,
George Elmer Browne, Gardner Symons,
Julian Rix and others. Western
artists at Cannell and Chaffin are Marion
Kavanagh Wachtel, Elmer Wachtel and
Virgil D. McClure. The last-named is
a rapidly rising young painter with an
eye for desert sunlight. His canvases
were painted at Palm Springs. The
Cannell and Chaffin print room has re-
cently exhibited Frank W. Benson's
etchings and George "Pop" Hart dry-
points and aquatints. Etchings by An-
ders Zorn will be shown from the first
of October, and the works of D. Y.
Cameron, Whistler, Millet, Rembrandt,
Lepère, McBey, Brangwyn and other
masters of etching have appeared on this
little print room's walls during the past
month.The Los Angeles Public Library is
showing etchings by Armin Hansen,
Arthur Millier and Manhoff. —A. M.**Des Moines**During the last two weeks in August
and the first week in September, the Des
Moines Association of Fine Arts used the
gallery of the City Library to display the
collection of paintings owned by the as-
sociation.On Tuesday evening, Oct. 23, the as-
sociation will give a reception to Dudley
Crafts Watson, who will visit the city in
the interest of art at state fairs.Pictures from the International exhibi-
tion of water colors, circulated by the
Chicago Art Institute, are being shown
in the gallery of the Public Library.From Oct. 15 to 30 an exhibition of
paintings by two former Des Moines resi-
dents now living in Los Angeles, Mrs.
Mary O. Everett and daughter, Louise
Everett, will occupy the gallery.

—L. O.

San DiegoAt the San Diego Museum twenty-two
canvases of Alson Skinner Clark are be-
ing shown for the first time anywhere.
From here the paintings will be taken to
Chicago and thence to New York. The
exhibit is the result of a month's work
in and around Mexico City.Plans are being made for the first an-
nual exhibition of the work of the local
artists, to be held under the auspices of
the Three Arts Club, in the Museum at
Balboa park during November.**ST. LOUIS**The eighteenth annual exhibition of
paintings by American artists was opened
at the City Art Museum on Sept. 15 and
will be closed on Oct. 25. It comprises
one hundred paintings in oil and aims
to be representative of present-day
tendencies in American painting. Most
of the canvases were invited from ex-
hibitions held in the last year at Chicago,
Philadelphia, New York, Cleveland,
Pittsburgh, Buffalo and Cincinnati.Landscape painters represented are
Edward W. Redfield, Daniel Garber,
Chauncey F. Ryder, W. Elmer Schofield,
Ben Foster, Roy Brown, John F. Carl-
son, Paul King, Guy Wiggins, Carl
Krafft, Birger Sandzen and Frank Swift
Chase, a native of St. Louis. Frederick
J. Waugh, Paul Dougherty, William
Ritschel, Emil Carlsen, George Elmer
Browne and Hayley Lever are among
the painters of marines whose work is
shown. There are portraits by George
W. Bellows, Wayman Adams, Giovanni
B. Troccoli, Robert Reid, Leopold Seyf-
fert and the late Henry J. Stickroth and
a self portrait by Albert Rosenthal.
Robert Henri, George Luks, Eugene
Speicher, Frank Tenny Johnson, Walter
Ufer, E. L. Blumenschein, Victor Hig-
gins, George Gibbs, Karl Anderson,
Maurice Molarsky, Ivan Olinsky, Rich-
ard Miller and Eugene Higgins, are the
figure painters represented.For decorative paintings, works by
Frederick Victor Poole, Ettore Caser,
Irving K. Manoir, Louis Mayer, D. Put-
nam Brinley, Eugene F. Savage and
Henry W. Brooks were selected. There
also is a characteristic screen by Robert
W. Chanler. Among the paintings of still
life are examples by Edward F. Rook,
LeRoy Ireland, Julius T. Block, Leslie
P. Thompson and Dines Carlsen. The
Chicago Art Institute has lent "Still Life
Decoration" by Frank W. Benson. There
are interiors by John C. Johansen,
Charles Bittinger and Frederick A. Bos-
ley. Other artists represented are F.
Usher DeVoll, William J. Porter, Horatio
Walker, Robert Spencer, John R.
Conner, Howard Giles, W. Lester Stev-
ens, H. Dudley Murphy, Power O'Mal-
ley, Leon Kroll, whose "Sleep" was pre-
sented recently to the Museum by the
National Academy of Design; H. O.
Tanner, Cecilia Beaux, Mary Foote,
Gertrude Fiske, Jessie Arms Botke,
Felicie Waldo Howell, Theresa F. Bern-
stein, Jean McLane, Ellen Emmet Rand
and Katherine L. Adams.The jury to select works of local
artists admitted seventeen canvases from
110 submitted. It is unusual that so
large a percentage of local work is in-
cluded, it constituting almost one-fifth of
that shown. Among those are Tom P.
Barnett, O. E. Berninghaus, Katherine
E. Cherry, Gisella Loeffler, Ralph C.
Ott, Frank Mederscher, T. Kajiwaru,
E. H. Wuerpel, Marcel Olis, Charles
Galt, William V. Schevill, Oscar Thal-
ninger, Gustav F. Goetsch and Cornelia
F. Maury. The jury consisted of
Messrs. Kajiwaru, Mederscher and
Schevill, whose work was jury exempt.The City Art Museum is preparing
for the coming year a program of in-
struction to vitalize for visitors its col-
lections. For this work it has engaged
Mary Powell, formerly chief of the art
department of the Public Library, who
will visit the museums of Cleveland,
Pittsburgh, Boston and New York, all
of which have educational departments.Etchings and drawings by Jules de
Bruycker, of Ghent, were shown at the
Museum from August 16 to Sept. 15.Simultaneously there were exhibited por-
trait engravings by Robert Manteuil,
lent by the Messrs. Knoedler, of New
York.In the art room of the Public Library
is an exhibition of art work in the public
schools.The State Capitol commission has
awarded to Herman A. MacNeil a con-
tract for a sculptural frieze of "The
History of Missouri" in the new state
capitol. The frieze will be 140 feet long
and 6 feet, 6 inches in height. The cost
will be approximately \$50,000.

—Mary Powell.

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CHICAGO

In the galleries of the Antiquarians at the Art Institute is a room devoted to the arts of the American colonies. Examples of early glass, the Wistarberg, the Stiegel and the Sandwich wares are included.

The Edward E. Ayer department of the Newberry library has placed on exhibition a choice selection of drawings illustrating the ancient art of the Mayas of southern Mexico and South America. Baron de Waldeck, archaeologist, has contributed paintings of Indian types showing facial characteristics quite different from the North American Indian. Frederick Catherwood's sketches and some lithographs in color present the ruins of temples of ancient Maya community centers.

An exhibition of seventy-one original impressions, nearly all first states, of Turner's "Liber Studiorum" are on view in the print rooms of the Art Institute. The plates were engraved by Turner himself and those whom he asked to aid him—William Say, Charles Turner, S. W. Reynolds, F. C. Lewis, George Cluit, Dunkarton and others. The collection was made by John Dillon before the Turner sale. Thirty etchings by Rodolpho Bresdin from the collection of Count Robert de Montesquiou, have been presented to the Institute by Walter S. Brewster and Martin A. Ryerson. They are on exhibition until October. Engravings by the Little Masters, presented by Mr. and Mrs. Potter Palmer, are hung in one of the new galleries of the print room extension. The exhibition of the collection of prints by the late Auguste Lepere has been extended until late in the fall.

Lydia Dunham Fabian, who has been absent from Chicago several years painting in New Mexico and the Southwest, has an exhibition of paintings at the galleries of Newcomb Macklin & Co. Landscapes with figures at Saugatuck are included.

The Saugatuck Summer School of Painting has reported a successful season. The Ox Bow Inn and camp facilities were tested. Thomas Eddy Tallmadge, Edward Yeomans and others etch their plates and print them on the grounds.

Chester H. Johnson is touring in Switzerland and will return to reopen his galleries in October.

The Art Institute's summer school for disabled ex-service men at Bailey's Harbor, Wis., listed forty students under the instruction of De Forrest School, Frederick V. Poole and Charles Wilimovsky. Elmore Brown was a guest instructor. Mr. and Mrs. Brown later went to Ellison Bay, Wis., to sketch with Efton Jepson, of Chicago.

The Chicago No-Jury Society of Artists will open its annual exhibition at a downtown gallery on Oct. 1.

Leon Lundmark, marine painter, spent his summer on the coast of Maine near Prout's Neck.

Carson Pirie Scott & Co. are exhibiting decorative paintings of flowers by Carl J. Blenner, Anna Lynch, Abbott Graves, Anna Lee Stacey, Mabey Key, Frederic Grant, Woodman and Strech-enback.

Ralph Pearson, etcher, will exhibit at the Albert Roullier galleries in the coming season. He has arranged a series of lectures. Charles W. Dahlgreen will exhibit thirty new etchings at Roullier's. All Saints' Church, Pontiac, Mich., has installed altar decorations in the English Gothic style, designed and carried out by Miss Alma Bigelow.

—Lena M. McCauley.

Detroit

Two new sculptures have recently been purchased for the Detroit Institute of Arts. One is a Venetian head in the style of a classical Roman relief, the portrait of a young man. The second is the portrait of the Duke of Urbina with his son, apparently. It is in the form of a lunette, the two figures in profile facing each other. It is an Umbrian example of exquisite modeling. These works have been purchased through the efforts of Dr. W. R. Valentiner.

INDIANAPOLIS

This year's art exhibition at the Indiana State Fair contained more works than ever before were shown there by the younger artists and students in the Herron art school. William Forsyth, the only one of the original Hoosier group represented, won seven prizes. Simon P. Baus took four prizes. In the popular prize voting contest, the highest number of votes went to a portrait by Marie Goth, a local painter. This prize is \$100, the largest money award for art at the fair. Other winners of prizes were: Randolph LaSalle Coats, Louise E. Zaning, Paul Hadley, R. L. Selfridge, a student in the Herron art school; Clifton Wheeler, Francis Brown, of Richmond; Clement Truckess; Sara Kolb Danner, of South Bend; Beth Driggs Bacon, Virginia True, Dorothy Vail, Maria Stewart, Hilah Drake Wheeler, Hugh Poe, Emma Sangernebo, Herschell Sanders, Emma B. King and Gladys Arbuckle. Robert W. Davidson, a student in the Herron school, won first prize, \$50, in the professional division of sculpture. Myra Reynolds Richards, Robert Tschagel, Howard Petty, Anthony Lange and Mrs. Sangernebo also won prizes. Charles W. Dahlgreen of Chicago was judge of the fine arts, Miss Essie Meyers, of Chicago, judge of the applied arts.

Clement Truckess, Hugh Poe and R. L. Selfridge have opened a studio in the Circle building. Anna Hasselman, curator of American art in the Herron Art Institute, is painting at Saugatuck, Mich. Dorothy Blair, assistant director of the institute, has returned from a month's vacation in New York.

J. Ottis Adams and Otto Stark, who are painting at Leland, Mich., held an exhibition of their work in the town hall. Six pictures were sold.

The first exhibition in the new print room at the Art Institute comprises block prints of historic buildings and scenes in France by Harold Haven Brown, once director of the Institute.

Art photographs of Indianapolis by Herbert Salinger and Dr. David F. Berry have been on view there. The leading show there this month is one of paintings and etchings by Charles W. Dahlgreen, of Chicago.

—Lucille E. Morehouse.

Cleveland

Volumes II and III of Mrs. Edward I. Tytus' memorial volumes on Theban tombs, published at her expense in memory of her son, Robb de Peyster Tytus, have just been received from the Metropolitan Museum, New York, which issued the first volume some seasons ago and sent it as a gift to the Cleveland Museum. The books are from the Gilliss press, are handsomely illustrated in black and white and colors, and later will be placed on exhibition with other examples of American printing and publishing.

A bronze replica of Gutzon Borglum's Lincoln head, cut in marble, now in the rotunda of the capitol at Washington, has been presented to the museum by Mrs. Salmon P. Halle, one of Cleveland's art patrons, and now adorns its rotunda.

—J. C. G.

Columbus

Among the paintings shown at the Ohio State Fair was George Bellows' portrait of his mother, who recently died at her home in Columbus. Mr. Bellows was among the visitors at the fair. Another notable portrait shown is that of president W. O. Thompson of Ohio State University by Charles W. Hawthorne. Other artists represented are Ralph Fanning, Henry Keller, H. H. Wessel, Carl F. Gaertner, George Abomelt, John Csoz, Ray Kinsman Waters, Alice Schille, Alma Knaber, John Gillespie, August Lundberg, Harriet Dunne Campbell, Don Baker and Mary McGuire.

WASHINGTON

At the Corcoran Gallery a display of the work of Mrs. Johanna K. W. Hailman, of Pittsburgh, fills the large semi-circular room on the second floor. It is a brilliant and varied showing Mrs. Hailman, one of the best woman painters in the country, does not confine her pictures to any one theme, although flowers perhaps predominate, because "her father's garden was, and is, not only behind her house and before her house, but all about her house," as Homer Saint-Gaudens wrote in the appreciation that accompanies the catalogue. Mrs. Hailman's father was an artist, a friend of Sisley and Renoir, and he taught his daughter her fine technique. There are thirty-three pictures in the collection. Beside the flower studies of her own garden are the tropical flowers of the Bahama Islands, clever pictures of Pittsburgh's mills and furnaces, landscapes of New England, and a charming old gateway. Mrs. Hailman has been invited to serve as a member of the jury for the next International exhibition at the Carnegie Fine Arts Institute next spring.

An exhibition of architectural compositions by Charles Mason Remey of Washington, in the galleries of the Art Association of Newport, R. I., aroused much interest there. Mr. Remey studied architecture at the Beaux Arts in Paris and traveled extensively in the Orient, making a special study of the religious architecture of Persia and India.

A new art school has been opened—the Art League, at 1706 G. Street, N. W. Summer classes have been held. The director is Hugo D. Pohl, of Detroit, who has lately made a special study of the missions of California. Associated with Mr. Pohl are Addison Smith, Forrest Clark, Dan C. Wilkerson, H. K. Bush-Brown, and E. Hodgson Smart, an English portrait painter, as visiting critic.

—Helen Wright.

Pittsburgh

One of the paintings by the late Arthur W. Sparks, "Rankin Furnace, Pittsburg," which was exhibited in the 1922 annual exhibition at the Cincinnati Museum, has been presented to the Carnegie Institute in memory of Mr. Sparks by his friend, Patrick J. Byrne. Mr. Sparks was for many years head of the department of painting and illustration at the Institute. Last year the trustees established a perpetual night school in his name.

An exhibition of water colors by Winslow Homer inaugurated the art season at Carnegie Institute. The exhibition opened on Sept. 10 and will continue until Oct. 26. Most of the works were shown in the Exposition of American Art held in Paris late in the spring, under the auspices of the Franco-American Association for Exhibition of Paintings and Sculpture. In all, there are forty-nine pictures. The catalogue contains a foreword by Royal Cortissoz, taken in part from the foreword of the Paris display.

Minneapolis

At the State Fair the gold medal and first prize of \$100 went to Cameron Booth for his painting, "Early Mass," showing Indians attending church on a wintry day. The picture was shown at the last International in Pittsburgh. "The New Bridge" by Bernt Anker Hoffman won the second prize of \$50.

The display is the best ever given at a fair in this state. The work of local artists is unusually good, and the show was made notable also by the exhibition of a group of canvases from the Pittsburgh International, including one of the last pictures painted by Sorolla. Among the Minnesota artists represented are Theodore Haupt and Frances Cranmer Greenman.

Cincinnati

"The Sand Dunes in Winter," one of the six water colors by Frank W. Benson that were shown in the annual exhibition of American art at the Museum, has been added to the permanent collection of the Museum, which already possessed two pictures by Benson.

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The organizing committee of the Art Federation of Philadelphia, with John F. Braun, president of the Art Alliance, as chairman, has sent out a prospectus to the fifty organizations invited to join the congress which was arranged late in the spring. The prospectus briefly states the purposes of the congress, or federation, the name of which has not been decided, although "Art Federation of Philadelphia" and "Philadelphia Congress of Art" are under consideration.

Foremost in the list of purposes is that of the completion of the new Art Museum on the Parkway, which can brook no further delay. The committee has sent letters to Joseph P. Gaffney, chairman of the finance committee of the City Council; Richard Weglein, president of the Council, and Mayor Moore. All the sixty organizations whose membership runs into thousands, have been directed to support the federation, since "the committee has been informed that it is imperative to have immediate action in this matter if the appropriations are to be made in the early fall." Time for completing the Museum is getting short.

Another purpose of the congress, which will convene fully organized early in the fall, is "protesting against that which is inartistic." The questions which will come before the congress are of the broadest nature and touch deeply the higher phases of civic life. They include the proposed zoning laws for Philadelphia, the Sesqui-Centennial, billboard advertising and "inartistic public statues and monuments."

The personnel of the organizations involved is not only numerous but powerful. The need for concerted action was brought about by the dissensions centering around the construction of the Art Museum and certain statues and monuments of doubtful merit proposed for the Parkway and the City Hall plaza. The organizing committee consists of John F. Braun, chairman; Herbert Pullinger, Huger Elliott, Thornton Oakley, Mary Butler, Andrew Wright Crawford, Arthur Judson, Walter Karcher, Mrs. Edwin A. Watrous, Mrs. Edward W. Biddle and Clara R. Mason, secretary.

Under the joint management of the Pennsylvania Academy of the Fine Arts and the Pennsylvania Society of Miniature Painters, the twenty-second annual show of miniatures will be held from Nov. 4 to Dec. 9. The Academy and the Philadelphia Water Color Club will conduct the twenty-first annual display in water colors, black-and-white, pastels and drawings on the same dates.

Arthur Meltzer, who had a one-man midsummer show of his oils at Bradstreet Gallery in Indianapolis, met with success. Among pictures sold were "The Marsh," which was seen here during Art Week; a landscape in classic spirit, "June in Connecticut," and "The Path Through the Woods," also seen here last season. One of the canvases was purchased by Fred G. Smith, of Indianapolis.

In the Mystic show, Carl Lawless exhibited two oils and five sketches and had success in sales. Mr. Lawless is now on a trip with Arthur Meltzer through the Delaware Valley and Pocono Mountains where they will paint landscapes until after the first snow falls.

"The Gold Screen," a decorative study of the nude of George Gibbs, has been invited to the fall exhibition in the City Art Museum of St. Louis. The canvas was exhibited in the Pennsylvania Academy.

Robert Susan is painting a portrait of Miss Celeste McNeal, of Devon, Pa., a popular debutante, in riding habit. He is at work also on a portrait of J. Pemberton Hutchinson, of Merion, Pa.

—Edward Longstreth.

Newport, R. I.

Following its summer exhibition, the Art Association has on view monotypes by Parke Dougherty, drawings in pen and pencil, and lithographs by J. Howard Benson, etchings by Zella de Milhau, miniatures by Ida Laidman, an English miniaturist; architectural compositions by Charles Mason Remy and, in the Cushing Memorial, a superb collection of Tibetan temple banners and Chinese lacquered furniture.

On August 23 was the annual fête of the association, which this year took the form of a Spanish fiesta. A bull fight and many other carnival features were held. A play and dance were also given.

—F. G. P.

Honolulu

"The Crossroads" is the name of studios just opened by Frank M. Moore and Don Blanding. The name expresses the significance of the studios as a meeting place for artist and public, as well as their situation on crossstreets of Honolulu, the crossroads city of the Pacific. It is the intention of the artists to make the establishment a clearing house for the art of Hawaii. Mr. Blanding plans to co-operate with the Hawaiian Academy of Design and will give courses in pagantry, carnivals and practical costume-making, stage production and applied color. Artists of Honolulu are invited to exhibit monthly, or oftener if they desire.

BOSTON

Mrs. Clara L. Strong, Boston sculptor, has completed a full-length statue of the Rev. John Frederick Oberlin, which will be erected on the campus of Oberlin College in Ohio. The statue shows him as he might have appeared in his outdoor preaching, bare-headed, Testament in hand, wearing an old ulster and the order of the Legion of Honor which was conferred upon him by the Emperor Napoleon for his services as a missionary pastor of the "Bau de la Roche," Alsace, in the early years of the XIXth century. He was never in America.

At the Casson gallery there is a summer exhibition consisting of old British sporting prints and modern American masters' paintings. In addition there was shown "The Nile in Flood" by Gérôme, and the Blackburne portraits of Mr. and Mrs. Samuel Cutts.

Portraits and landscapes by Americans from Stuart to Twachtman provide an important summer show at Doll & Richards.

One of the books of the year, published in Boston, is "Gloucester by Land and Sea," by Charles Boardman Hawes, published by Little Brown & Co., of Boston. A large part of the appeal of the book lies in the illustrations, from 28 pencil and color drawings by Lester G. Hornby.

For a short time the strong groups of water colors by Sargent and Homer at the Museum of Fine Arts are augmented by loans from the collections that the Copley Society sent to Paris.

Members of the Guild of Boston Arts who have a tendency toward a higher key of color than has been traditional with the Boston school note that the new wall coverings of the guild's gallery will be an appropriate background for brighter pictures than looked well against the old setting. The annual autumn show of members' work has been opened. The first of the fall exhibitions will come on Oct. 25 with the showing of sculptures by Bashka Paeff.

Mezzotints in color are being shown at the Casson Gallery.

—E. C. Sherburne.

Ridgefield, Conn.

The Arreton groups of artists will exhibit paintings in the studio of George I. Stengel from Sept. 15 to 23. In addition to Mr. Stengel those represented will be M. Hearn Gremis, George W. Picknell, Le Roy Ireland, Isabel G. Le Boutillier and Charles A. Federer.

Elmira, N. Y.

Henry S. Eddy opened an exhibition of his paintings at the Arnot Art Gallery on Sept. 12. These pictures, which were painted a year ago in Norway and Sweden, will later be shown in Utica, Grand Rapids, Milwaukee, Muskegon, Columbus and Memphis.

NEW YORK EXHIBITION CALENDAR

Ackermann Galleries, 10 East 46th St.—Sporting paintings and prints.
Arlington Galleries, 274 Madison Ave.—Exhibition of American Paintings.
Art Center, 65-67 East 50th St.—Exhibition by Russian Art League; individual display of paintings by David Burliuk, Russian artist, for benefit of Japan to Sept. 22.
Art-in-Trade Club, Waldorf-Astoria—Interior decorations, furniture, etc., Sept. 25 to Oct. 25.
Babcock Galleries, 19 East 49th St.—Annual summer exhibition of American paintings.
George Grey Barnard's Cloisters, 454 Fort Washington Ave.—Open daily except Mondays.
Brooklyn Museum, Eastern Parkway—Exhibition of recent accessions to the print department; summer exhibition of paintings.
Brown-Robertson Galleries, 415 Madison Ave.—Color prints by Louis Icart, to Sept. 22.
Brunner Galleries, 43 East 57th St.—Paintings by contemporary French and American artists.
Daniel Gallery, 2 West 47th St.—Paintings by a group of modern artists.
Dafalco Gallery, 70 West 50th St.—Exhibition of paintings and books by the late Charles Henry Miller, N.A.
Dudensing Galleries, 45 West 44th St.—Summer exhibition of small paintings by American and European artists.
Durand-Ruel Galleries, 12 East 57th St.—Exhibition of modern French paintings.
Ehrlich Galleries, 707 Fifth Ave.—"Old Masters" and modern American paintings.
Mrs. Ehrlich's Gallery, 707 Fifth Ave.—Exhibition of metal work, linens, Cantagalli glass and antique furniture.
Fearon Galleries, 25 West 54th St.—Summer exhibition of old and modern masters.
Ferargil Galleries, 607 Fifth Ave.—Exhibition of American paintings; sculpture and wrought iron by Hunt Diederich.
Folsom Galleries, 104 West 57th St.—Exhibition of American paintings.
Grand Central Galleries, 6th floor, Grand Central Terminal—Exhibition of American painting and sculpture.
Kennedy Galleries, 693 Fifth Ave.—Currier and Ives lithographs.

BALTIMORE

Forty paintings and a dozen pieces of sculpture were assembled for the first exhibition of the season by Baltimore artists at Timonium Fair. Thomas C. Corner was in charge of the painting section and Edward Berge of the sculpture. Two works each by the following artists were shown: Alice W. Ball, Everett L. Bryant, L. W. Neilson Ford, G. Wilmer Gettier, Lillian Giffen, Erik G. Haupt, Ridia Hearn, Clark S. Marshall, George Bernhard Meyer, Edith Raymond, Camelia Whitehurst, A. W. Strahan, W. K. Sweetney, S. Edwin Whiteman, Jan Van Empel, Irving Ward; and one each by Louis Feuchter, Howard F. Frech, H. G. Williamson, Louise West, W. R. Watkins, Clara T. Waite, Maude D. Bryant, Kirkland C. Buck, Rosalie McG. Carey, Mr. Corner, Mary W. Crummer, Henrietta A. Duer, Beatrice Filmer, Edward M. Hawkins, May Palmer Hawkins, Mary Kremelberg, Margaret M. Law and R. McGill Mackall.

Probably the most notable of the season's exhibitions at the Baltimore Museum will be the display of works from the outdoor show by the American Sculpture Society in New York. Many of these will be given an outdoor setting in Mt. Vernon Place and they will be representative of the best American sculpture. The exhibit opens on September 22.

Rochester

"One of the best all-around shows ever given under local auspices" is what the *Chronicle's* critic calls the art display at the Rochester Exposition. Pictures from many parts of New York State have been brought here under direction of the Exposition art committee and the board of control of the Rochester Art Club, with Gertrude Herdle, director of the Memorial Art Gallery, acting as chairman. There is a notable collection of painting and decorative pieces by nationally known artists including E. W. Redfield, William Ritschel, Glenn Newell, William Starkweather, Ernest Ipsen, Robert W. Chanler, Felicie Waldo Howell and Charles Gruppe.

Herman C. Theim, president of the Art Club, is represented by several good landscapes. Notable works are contributed also by Carl Rasohen, Fletcher H. Carpenter, Harold Bishop, John J. Inglis, Edward S. Siebert, Frank Stout, Joseph M. Stahley, Thelma Knapp, Vera Achen, Boris Kublanof, Seth C. Jones, George Tibbitts and Leora Dyer.

Concord, Mass.

The Concord Art Association will hold its fall exhibition of etchings and water colors in the Art Centre from Oct. 7 to Nov. 18. Works will be invited and there will be no jury.

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219 East 39th Street - New York City

Telephone
Vanderbilt
3494